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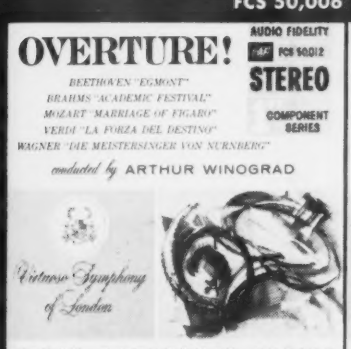
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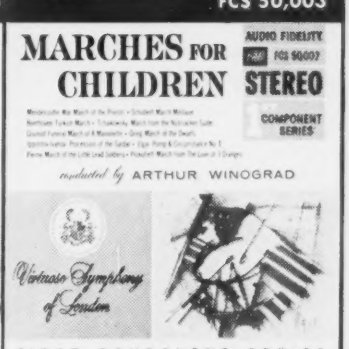
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MUSIC & DRAMA
V. 3 July-Dec. 1959

HiFi REVIEW

July, 1959

Vol. 3 No. 1

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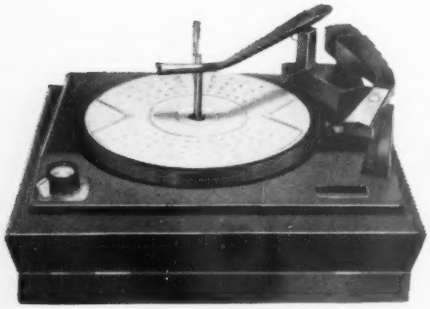
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HiFi Soundings



By DAVID HALL

45/45 STEREO DISC RELEASES—Year I Report

How lucky have you been in picking your stereo discs this past year? Did you make out successfully, or did you come up with just enough "stinkers" to make you wonder whether disc stereo was worthwhile? Unless and until record stores make it practical from the customer's point of view (and from theirs) to pre-audition stereo discs, the *caveat emptor* element in stereo disc purchase will continue to remain a deterrent to the buyer—even with the expert counsel offered by the expert record review staffs of HiFi Review and other magazines. The $1.98 or $2.98 sampler record seems to be the one immediately constructive approach to customer pre-audition of stereo discs. Thus far, most have been of the general demonstration variety; but Capitol Records seems to be going a step further toward solving the pre-audition dilemma with Vol. I of a *What's New* series, showcasing *current* releases. This would appear to be on pops and jazz. We'll be curious to see whether the idea will come to include their *FDS*, Angel, and EMI classics—and above all, whether other record companies will begin issuing monthly samplers of their own. We think it's a fine idea!

Pages 34 and 35 of this issue offer our partial answer to "disillusioned reader" mail we have received since the first of the year on the subject of disc stereo. It is a check list of almost 100 stereo disc recordings released up to May 1959 and was compiled on the basis of a question put to the critics and editorial staff of HiFi Review—What stereo discs, if any, do you *most enjoy* playing outside the line of professional duty? The items that received multiple votes you'll find so noted on the check list.

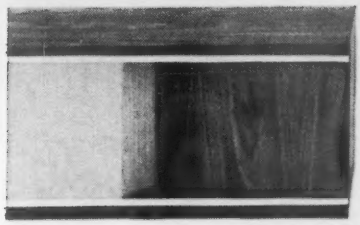
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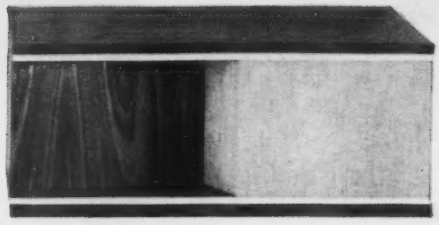
So much for what our critics and staffers liked. We also asked them what labels, if any, are producing stereo recording and stereo disc pressings of *consistently* high quality? The ratings here were extremely variable, with London being the one unanimous choice for top quality. Capitol, Audio Fidelity, Epic, and Everest received individual merit citations, and marked improvement was noted in the recent production from RCA Victor and Columbia. Capitol and Decca were noted as doing especially fine work in the big band stereo, both pop and jazz. However, it is in this area that the most extreme variability in stereo recording quality was also noted—possibly because the temptation to try for extreme effects is so much greater.

On a more general level, HFR critics and staffers found the most persistent faults in stereo discs to center around: 1. Excessive volume levels on some discs with resultant high-frequency distortion and "break-up;" 2. insufficient volume levels with resulting high surface noise; 3. distortion toward the center of the record where complex, high-level music is involved; 4. unnatural sonics, resulting from exaggerated ping-pong effects or from too close and shallow microphoning.

* * * * *

We have every reason to believe that many of these deficiencies observed in the "Year I" stereo discs are in the course of being remedied in Year II. This listener has already noticed improvement on inner-groove sonics on some labels. Even so, the fact remains that enough first-rate stereo discs have been produced during these past 12 hectic months to warrant a considerably larger check list than the one presented on pages 34 and 35; but for those who may have had their doubts about disc stereo, we can say that if played on good, properly-set-up stereo disc equipment, these records can stand as the basis for a topnotch beginning stereo disc library for Year I of the Stereo Disc Era.





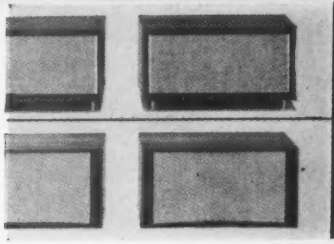
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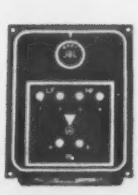
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LIVE *vs.* RECORDED CONCERT *at* CARNEGIE RECITAL HALL

On January 10th, 1959, a "Live vs. Recorded" concert was given in New York City; protagonists were the internationally famous Fine Arts Quartet and a pair of AR-3 speaker systems in stereo, driven by Dynakit preamplifiers and Mark III amplifiers.

At pre-determined intervals the members of the Quartet would lay down their bows, allowing reproduced sound to substitute for the live music. After a minute or so they would take over again "live" without interrupting the musical continuity. (A carefully synchronized stereo tape had been made the night before in the same hall by Concertapes, Inc., for whom the Fine Arts Quartet records exclusively.)

Excerpts from reviews of this concert appear on the facing page.



Leonard Sorkin, first violinist of the Fine Arts Quartet, listens critically to trial recording.



The formal concert, during one of the "live" portions

Musical Oddentities

Sweet legends are loath to die. All musical dictionaries tell the story of Sarasate's receiving, as a small boy, a fine Stradivarius of 1724 vintage from the imperial hands of Queen Isabella II of Spain. There is no truth in the story. Sarasate bought his Stradivarius as a mature man and celebrated artist in 1866, by trading in his other Italian violin and paying 5000 francs in addition to the bargain. He had another Strad, which he also acquired from his own earnings. Sarasate himself denied the fable of the Queen's gift many times. After his death, one of the Strads went to the Paris Conservatory, the other to the Madrid Conservatory. The aim of the two bequests, according to the executor of Sarasate's estate, was this: "Both instruments are intended to be preserved (like Paganini's instrument in Genoa) for later generations. When, in the distant future, most Stradivarius violins will have been ruined by violinists, these two violins will continue to serve the world as perfect specimens of the art."

Pablo Sarasate was once described as the coloratura soprano of violinists, and his tone was compared to that of a nightingale. No violinist could play faster and with a lighter touch than he. Sarasate believed that music existed for virtuosos, and that orchestra interludes in violin concertos were designed to give the soloist a rest. He said of the Brahms concerto: "I would feel foolish standing idly with my violin in my hand, listening to the oboe solo in the Adagio, playing the only tune there is in this concerto."

The most coughless musical city is Vienna, where throats are rarely cleared even during pianissimo passages. At least, this is the conclusion pending publication of a comprehensive survey, *Bronchial Habits of Musical Audiences.* When Rimsky-Korsakov attended the Vienna Opera in 1906, he wrote to his son Andrey: "The public observes silence and reverent attention, quite different from us. I recall with disgust the St. Petersburg audience, its coughing, conversation, tardiness."

Ignace Pleyel, whose name is known chiefly through the Pleyel piano factory which he founded in Paris in 1807, is beginning to emerge as the composer of some celebrated pieces, usually attributed to his more famous contemporaries, particularly Haydn, whose ardent disciple he was. There is a strong suspicion that Haydn's *Chorale St. Antonii* was really written by Pleyel; if confirmed, then Brahms's well-know variations on this chorale would have to be renamed *Variations on a theme by Pleyel.*

And a French writer has suggested that the music of *La Marseillaise* was composed by Pleyel, and not by Rouget de l'Isle, who set words to it after the fact!

The original title of *La Marseillaise* was *Le Chant du guerre de L'armée du Rhin,* and it became known as *La Marseillaise* only when the soldiers in Marseilles took it up during their march towards Paris. The composer, Rouget de l'Isle, was himself a royalist; the fiery and bloodthirsty words of the French national anthem apply to the fight against the external foe, namely Austria, and not to the old regime. He subsequently wrote a hymn glorifying Napoleon's campaign in Egypt, and he was honored by the restored monarchy under Louis XVIII.

It happened at Symphony Hall, Boston. Mme. Schumann-Heink was to sing a concert, but felt slightly indisposed. She asked a member of the managerial staff to make an announcement about her condition. He was an Austrian, and his accent produced a curious verbal effect. "Mme. Schumann-Heink is a little hoarse," he said. "She just had a colt."

What can be more Spanish in its color and rhythm than Debussy's *Iberia?* But the French critic Rene Brancour found it remote and chilly at a performance in 1913. He wrote: "Debussy's *Iberia* is no longer the Spain of Bizet or Chabrier. What fog! Perhaps there was a typographical error in the program. The first letter of the title must have fallen off: one should read *Siberia.*"

—Nicolas Slonimsky

AR inc.

from reviews of the
LIVE *vs.* RECORDED CONCERT

The American *Record Guide* *(Larry Zide)*

"When I wasn't looking I was never quite sure which was which . . . . Directly after [*the movement from the Bartók quartet*] the audience was informed that except for the first eight bars . . . the whole had been recorded. I must confess that I was completely fooled."

AUDIO *(C. G. McProud)*

"The program notes for the concert suggest that . . . if the audience cannot detect the switchovers, the demonstration would be successful. By this criterion we would have to say that it achieved at least 90 per cent of success."

high fidelity

"The [*listeners*] up front were able to discern an occasional difference during transitions from live to recorded sound, while the deception was essentially complete for the man farther back . . . But during the pizzicato movement from the Bartók . . . source location seemed to make no difference; the recording fooled just about everyone."

Bergen Evening Record *(Stuart Davis)*

"Only by observing the musicians was it possible to detect the switch . . . The reproduced sound was so like the original it was difficult to believe."

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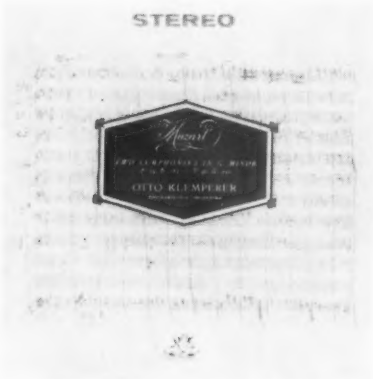
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BEECHAM—*plumbs tragic depths . . . with searching care and affection.*

ONE of the more astonishing things about the creative work of Wolfgang Amadeus Mozart is that so much of it was written to order: instrumental concerti for his own use, or that of his pupils, or for certain virtuosi of the day; operas for specific occasions and for specific opera houses; serenades, divertimenti, and cassations for outdoor performance at gala functions; minuets, waltzes and country dances for the regular Imperial masked balls which were highlights of every winter social season; and symphonies for performance at important concerts along his travel routes. That so much of the music which came into being in this manner is nevertheless so divinely inspired is perhaps the greatest tribute of all to the composer's genius.

In the last four years of his life Mozart was much occupied with the composition of operas: *Don Giovanni* in 1787, *Cosi fan tutte* in 1790, *The Magic Flute* and *La Clemenza di Tito* in 1791. Not called upon to produce symphonies, Mozart nevertheless did turn to the form once during these years—in the summer of 1788. A magical seven-week period between June 26 and August 10 produced a trilogy of symphonies which were to be his final and finest: No. 39 in E-flat (K. 543), No. 40 in G Minor (K. 550), and No. 41 in C Major (K. 551, the *Jupiter*).

It is reasonable to wonder what prompted Mozart to compose three symphonies when none were asked or expected of him from an outside quarter. The most logical explanation would seem to be that he wrote them—like the six string quartets dedicated to Haydn—simply to please himself; the form of the symphony was dear to his heart and he must have rejoiced at the opportunity to exercise his fully matured powers in three distinct styles. The late great musicologist, Sir Donald Francis Tovey, characterized the symphonies as "expressing the healthiest reactions on each other—the E-flat Symphony has always been known as the *locus classicus* for euphony; the G Minor accurately defines the range of passion comprehended in the terms of Mozart's art; and the C Major (*Jupiter*) ends his symphonic career with the youthful majesty of a Greek god." Mozart's contemporaries were hardly aware of the existence of these three new symphonies, let alone their greatness.

The G Minor—one of Mozart's two symphonies not in a major key—is a remarkable example of sustained and concentrated orchestral power through deftness rather than through the employment of massive forces. It is scored for a modest orchestra (woodwinds in pairs, save for a single flute, and strings). There are no trumpets or tympani. And yet Mozart has created for this symphony a special timbre and color uniquely its own. Franz Liszt once boasted that the

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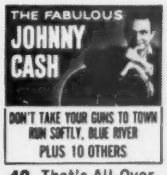
40. "Hallelujah" "Finlandia", etc.



10. Be My Love, WhereorWhen, etc.



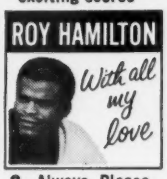
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12. Let's Dance, Jubilee, 7 more



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1	15	30
2	16	31
3	18	33
5	19	36
6	20	37
7	21	40
8	22	41
9	24	45
10	25	49
11	27	50
12	28	

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piano could produce the essential effects of an orchestra. Felix Mendelssohn is supposed to have replied to this: "Well, if he can play the beginning of Mozart's G Minor Symphony as it sounds in the orchestra, I will believe him." Mendelssohn, of course, was right: nothing can suggest the poignant passion of the pulsating violas at the opening of the Symphony as they throb behind the gentle, yet intense song of the violins. Richard Wagner, after a performance of the score in Munich, found it a work of "indestructible beauty." He wrote that the *Andante* was "exuberant with rapture and audacity" and the "beatitude of its last measures" conjured up for him one of his favorite concepts, that of "death through love." The Minuet, with its cross-play from section to section within the string body and from strings to winds, was considered by the late Arturo Toscanini



to be one of the most darkly tragic pieces of music ever written. In the Paris *Revue Musicale* of May 11, 1828, there appeared a most sensitive appraisal of the G Minor Symphony; the writer, F. J. Fétis, said: "Although Mozart has not used formidable orchestral forces in his G Minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

Recent longplaying listings show performances on monophonic discs of the G Minor Symphony by no fewer than eighteen different conductors. Stereo? Only three right now, but more are sure to follow and soon. By and large the conductors involved take one of two sharply differing attitudes toward the score. There are those who see it as a fierce, tormented outcry punctuated by violent contrasts of accent and dynamics; the chief exponents of this viewpoint are Leinsdorf (Harmony 7054), Reiner (RCA Victor LM-2114) and Toscanini (RCA Victor LM-1789). The other attitude takes a gentler, more resigned view of the harsh bitterness implied in the music and caresses it with loving care; Beecham (Columbia ML-5194), Jochum (Decca DL-9977), and Walter (Columbia ML-4693) are the strongest spokesmen for this viewpoint.

Either approach is valid and any one of the six versions mentioned is on its own expressive terms a satisfying account of the music. Reiner's, in the "dynamic" category, is the best-sounding, Toscanini's the most mercurial and Leinsdorf's (at $1.98) an excellent bargain. This Leinsdorf recording, incidentally, is with the Rochester Philharmonic Orchestra and should not be confused with his later (and poorer) recording of the score with the Philharmonic Symphony Orchestra of London as part of his complete series of all the Mozart Symphonies for Westminster. Beecham, of the "lyrical" conductors, gives me the most pleasure. Basically, this is the same performance with which many of us grew up in the 78 rpm days, when one of the glories of Columbia's catalog was Beecham's London Philharmonic Orchestra recording (Album M-MM-316). The re-recording with the Royal Philharmonic Orchestra on Columbia ML-5194 plumbs the tragic depths of the score with the same searching care and devotion, and the recorded sound is altogether superior, with especially fine balance between the strings and winds. Jochum and Walter, caressing a phrase here and indulging in a bit of *rubato* there, take a more romantic view of the music than any of the other conductors mentioned but they still remain within the bounds of its classic framework and both are well-recorded.

And now, after all the foregoing, to the recording of those currently available that I would choose to live with above all others: Klemperer's with the Philharmonia Orchestra (Angel 35407). To the drive and dynamism of Toscanini, Reiner and Leinsdorf and the elegance and penetration of Beecham, Jochum and Walter, Klemperer adds an element of monumental grandeur and nobility. His is an epochal reading of immense power which proves conclusively that the G Minor Symphony is the first of the great heroic symphonies in the literature. The performance (coupled with an astonishing early symphony in the same key) is also available stereophonically (Angel S-35407) but I have not yet heard the stereo edition. In the monophonic recording orchestral playing and recorded sound are excellent.

To conclude on a tantalizing note: if you should happen upon His Master's Voice LHMV-1010, a long-since withdrawn performance by the Vienna Philharmonic Orchestra under the direction of Wilhelm Furtwängler, grab it! This is one of Furtwängler's finest recorded performances, incisive, keenly articulated and with demonic momentum. Perhaps Capitol will see fit to re-issue this performance one day on either its EMI label or as part of Angel's "Great Recordings of the Century" series.

—Martin Bookspan

Basic Repertoire Choice To Date

1.	Tchaikovsky's First Piano Concerto Nov. '58, p. 48	Cliburn; Kondrashin with Orch. RCA Victor LM 2252 (mono) Cliburn; Kondrashin with Orch. RCA Victor LSC 2252 (stereo)
2.	Beethoven's Fifth Symphony Dec. '58, p. 41	Toscanini—NBC Symphony RCA Victor LM 1757 (mono) Ansermet—Suisse Romande Orch. London CS 6037 (stereo)
3.	Beethoven's "Moonlight" Sonata Jan. '59, p. 37	Petri Westminster XWN 18255 (mono)
4.	Dvořák's "New World" Symphony Feb. '59, p. 54	Toscanini—NBC Symphony RCA Victor LM 1778 (mono) Reiner—Chicago Symphony RCA Victor LSC 2214 (stereo)
5.	Beethoven's "Eroica" Symphony March '59, p. 49	Klemperer—Philharmonia Angel 35328 (mono) Szell—Cleveland Orchestra Epic BC 1001 (stereo)
6.	Bach's Chaconne for Solo Violin April '59, p. 16	Heifetz RCA Victor LM 6105 (mono) Segovia (guitar) Decca DL 9751 (mono)
7.	Schubert's "Unfinished" Symphony May, '59, p. 14	Fricsay— Berlin Radio Symphony Decca DL-9975 (mono) Szell—Cleveland Orchestra Epic LC-3195 (mono)
8.	Beethoven's "Emperor" Concerto June '59, p. 18	Rubenstein—Symphony of the Air, Krips RCA Victor LSC 2124 (stereo) RCA Victor LM 2124 (mono) Istomin—Philadelphia Orch., Ormandy Columbia ML 5318 (mono)



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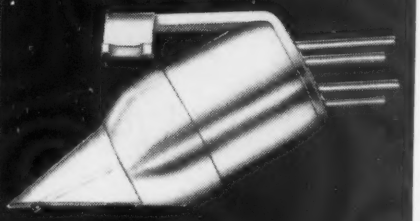
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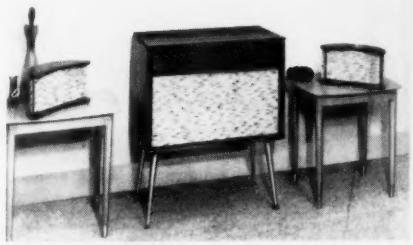


degree pattern. The cabinets are made of heavy wood, laminated with Formica, and are available in walnut, mahogany, or blonde. System impedance is 8 ohms. Price $89.95. (Alpha-Sonic Manufacturing Co., 256 Fourth Ave. S.E., Osseo, Minnesota.)

• **De Wald Model** N-1000-B is a newcomer to the growing company of stereo AM-FM tuners. It employs eight tubes plus rectifier with three stages of i.f., plus discriminator. The sensitivity is rated at 3 μv for 20 db. quieting. A.f.c. response is $\pm$ 8 mc at 100 microvolts. Frequency response is 20-20,000 cycles with a hum level 70 db. below 1 volt output. The tuner has provisions for the attachment of a multiplex adapter and sells for $99.95. (De Wald Division of United Scientific Laboratories, Inc., 35-15 37th Ave., Long Island City 1, N. Y.)

• **Eico** announces a 14-watt-per-channel stereo power amplifier, available either as a kit or prewired. Conservatively rated at this low power, the new Model HF-86 dual amplifier has a frequency response (at 1 watt per channel) of $\pm$ 0.5 db. from 10 cycles to 100,000 cycles. IM distortion at 2 watts per channel is only 0.3%. Harmonic distortion, at 8 watts per channel, is less than 1% from 30 cycles to 15,000 cycles. Input level setting controls are included in the circuit design. Speaker connections include 4-, 8-, 16-, and 32-ohm taps. Price $43.95 (kit) and $74.95 (wired). (Eico, 33-00 Northern Blvd., Long Island City 1, N. Y.)

• **Heath** has begun distribution of its new stereo-kit package designed to take only a few hours of assembly time. Of particular import is the use of the revolutionary stereophonic "sum and difference" amplifier developed by CBS Laboratories. This amplifier employs a minimum of resistor-capacitor and transformer-type components. The single chassis amplifier separates the individual stereo channels by utilizing the sum and difference of the total signal and directing the sound to the appropriate right and left stereo wing speakers. A centrally located woofer reproduces the non-directional bass frequencies. The whole amplifier requires only four tubes and is extremely easy to handle. The woofer is a high compliance 8-inch speaker with a claimed bass response down to 30 cycles. It is housed in a ducted-port enclosure. The crossover frequency to feed the stereo wing speakers is at 250 cycles. An automatic



four-speed record changer with a ceramic cartridge serves as program source. Inputs are also provided on the amplifier chassis for AM/FM tuner connections. Price, Model SD-1, $179.95. (Heath Company, Benton Harbor, Mich.)

• **J. B. Lansing** has adapted the directive dispersion principles devised by Col. Ranger for its "Paragon" and "Metregon" speaker systems to a small bookshelf model to be used in pairs for stereo. Called the "Minigon," these units are available in a variety of fine furniture finishes, a choice of interchangeable grille frames and provisions which make it possible to hang them from a wall. The curved reflecting

(*Continued on page* 20)

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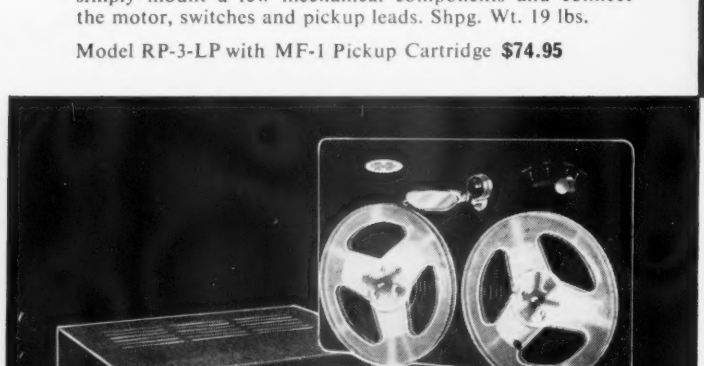
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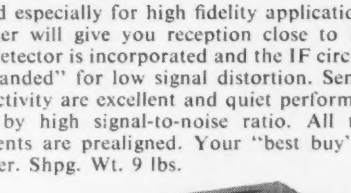
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CHAIRSIDE ENCLOSURE KIT

MODEL CE-1 **$43.95** each (Specify model and wood desired when ordering.)

Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the RP-3 or majority of record changers which will fit in the space provided. Well ventilated space is provided in the rear of the enclosure for any of the Heathkit amplifiers designed to operate with the WA-P2. The tilt-out shelf can be installed on either right or left side as desired during construction, and a lift-top lid in front can also be reversed. Both tuners may be installed in tilt-out shelf, with preamp mounted in front of changer . . . . or tuner and preamp combined with other tuner in changer area. Overall dimensions are 18" W. x 24" H. x 35½" D. Changer compartment measures 17¾" L. x 16" W. x 9⅝" D. All parts are precut and predrilled for easy assembly. The Contemporary cabinet is available in either mahogany or birch, and the Traditional cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46 lbs.

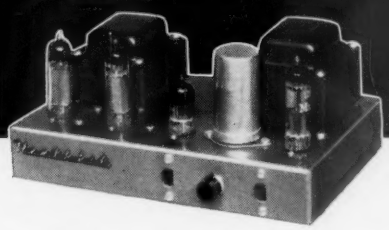


World's largest manufacturer of electronic instruments in kit form

HEATH COMPANY

Benton Harbor, 40, Michigan

a subsidiary of Daystrom, Inc.



"BOOKSHELF" HI-FI 12 WATT AMPLIFIER KIT

MODEL EA-2 **$28.95**

An amplifier and preamplifier in one compact unit, the EA-2 has more than enough power for the average home hi-fi system and provides full range frequency response from 20 to 20,000 CPS within ±1 db, with less than 2% harmonic distorition at full power over the entire range. RIAA equalization, separate bass and treble controls and hum balance control are featured. An outstanding performer for the size and price. Shpg. Wt. 15 lbs.



"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

MODEL UA-1 **$21.95**

Ideal for stereo or monaural applications. Teamed with the Heathkit WA-P2 preamplifier, the UA-1 provides an economical starting point for a hi-fi system. In stereo applications two UA-1's may be used along with the Heathkit SP-2, or your present system may be converted to stereo by adding the UA-1. Harmonic distortion is less than 2% from 20 to 20,000 CPS at full 12 watt output. "On-off" switch located on chassis and an octal plug is also provided to connect preamplifier for remote control operation. Shpg. Wt. 13 lbs.

"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

MODEL W7-M **$54.95**

This hi-fi amplifier represents a remarkable value at less than a dollar a watt. Full audio output and maximum damping is a true 55 watts from 20 to 20,000 CPS with less than 2% total harmonic distortion throughout the entire audio range. Features include level control and "on-off" switch right on the chassis, plus provision for remote control. Pilot light on chassis. Modern, functional design. Shpg. Wt. 28 lbs.

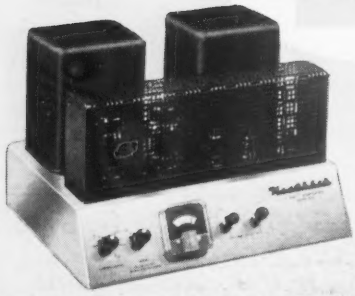


"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 **$19.75**

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within ±1½ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12⅛" L. x 3⅜" H. x 5⅞" D. Shpg. Wt. 7 lbs.

HEATHKIT®



"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT

MODEL W6-M **$109.95**

For real rugged duty called for by advance hi-fi systems or P.A. networks, this high powered amplifier more than fills the bill. Silicon-diode rectifiers are used to assure long life and a heavy duty transformer gives you extremely good power supply regulation. Variable damping control provides optimum performance with any speaker system. Quick change plug selects 4, 8 and 16 ohm or 70 volt output and the correct feedback resistance. Frequency response at 1 watt is ±1 db from 5 CPS to 80 kc with controlled HF rolloff above 100 kc. At 70 watts output harmonic distortion is below 2%, 20 to 20,000 CPS and IM distortion below 1% 60 and 6,000 CPS. Hum and noise 88 db below full output. Shpg. Wt. 52 lbs.

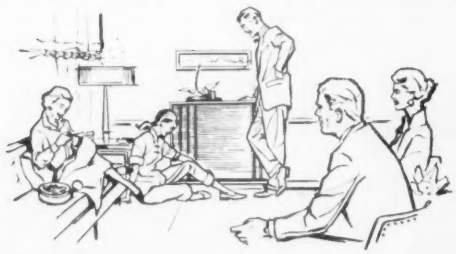
"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT

MODEL W5-M **$59.75**

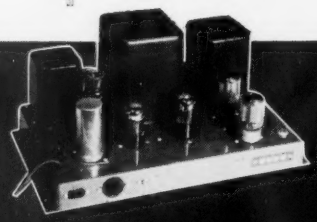
Enjoy the distortion-free high fidelity sound reproduction from this outstanding hi-fi amplifier. The W5-M incorporates advanced design features for the super critical listener. Features include specially designed Peerless output transformer and KT66 tubes. The circuit is rated at 25 watts and will follow instantaneous power peaks of a full orchestra up to 42 watts. A "tweeter saver" suppresses high frequency oscillation and a unique balancing circuit facilitates adjustment of output tubes. Frequency response is ±1 db from 5 to 160,000 CPS at 1 watt and within ±2 db 20 to 20,000 CPS at full 25 watts output. Harmonic distortion is less than 1% at 25 watts and IM distortion is 1% at 20 watts (60 and 3,000 CPS, 4:1). Hum and noise are 99 db below 25 watts for truly quiet performance. Shpg. Wt. 31 lbs.



YOU'RE NEVER OUT OF DATE WITH HEATHKITS



Heathkit hi-fi systems are designed for maximum flexibility. Simple conversion from basic to complex systems or from monaural to stereo is easily accomplished by adding to already existing units. Heathkit engineering skill is your guarantee against obsolescence. Expand your hi-fi as your budget permits . . . and, if you like, spread the payments over easy monthly installments with the Heath Time Payment Plan.



20 WATT HI-FI AMPLIFIER KIT

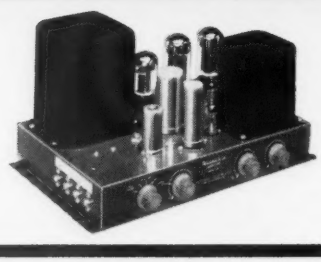
MODEL W4-AM **$39.75**

This top quality amplifier offers you full fidelity at minimum cost. Features extended frequency response, low distortion and low hum level. Harmonic distortion is less than 1.5% and IM distortion is below 2.7% at full 20 watt output. Frequency response extends from 10 CPS to 100,000 CPS within ±1 db at 1 watt. Output transformer tapped at 4, 8 and 16 ohms. Easy to build and a pleasure to use. Shpg. Wt. 28 lbs.

GENERAL-PURPOSE 20 WATT AMPLIFIER KIT

MODEL A9-C **$35.50**

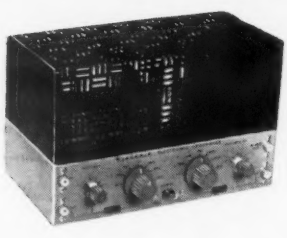
The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut. Covers 20 to 20,000 CPS within ±1 db. A fine unit with which to start your own hi-fi system. Shpg. Wt. 23 lbs.

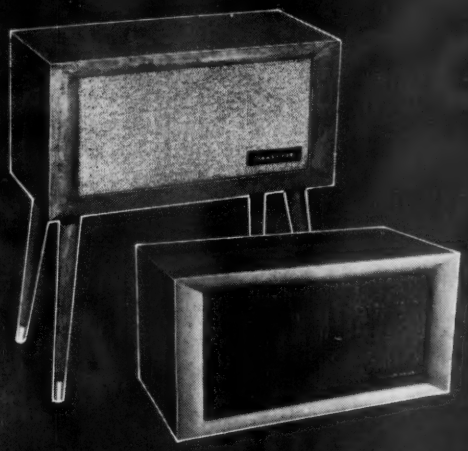


ELECTRONIC CROSSOVER KIT

MODEL XO-1 **$18.95**

This unique instrument separates high and low frequencies and feeds them through two amplifiers to separate speakers. It is located ahead of the main amplifiers, thus, virtually eliminating IM distortion and matching problems. Crossover frequencies for each channel are at 100, 200, 400, 700, 1200, 2,000 and 3,500 CPS. This unit eliminates the need for conventional crossover circuits and provides amazing versatility at low cost. A unique answer to frequency division problems. Shpg. Wt. 6 lbs.





"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT

MODEL SS-2 **$39.95**

Legs optional extra. **$4.95**

Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high qulaity 8″ mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade ½″ plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.



"LEGATO" HI-FI SPEAKER SYSTEM KIT

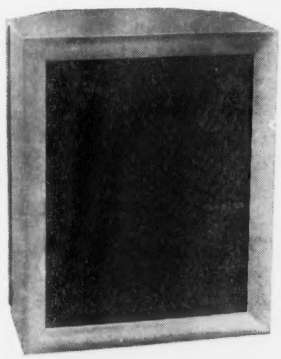
MODEL HH-1 **$299.95**

Words cannot describe the true magnificence of the "Legato" speaker system . . . it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist. Two 15″ Altec Lansing low frequency drivers and a specially designed exponential horn with high frequency driver cover 25 to 20,000 CPS. A unique crossover network is built in. Impedance is 16 ohms, power rating 50 watts. Cabinet is constructed of ¾″ veneer-surfaced plywood in either African mahogany or imported white birch suitable for the finish of your choice. All parts are precut and predrilled for easy assembly. Shpg. Wt. 195 lbs.

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

MODEL SS-1B **$99.95**

Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15″ woofer and a super tweeter to extend overall response from 35 to 16,000 CPS ±5 db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of ¾″ veneer-surfaced plywood suitable for light or dark finish. All parts precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.



DIAMOND STYLUS HI-FI PICKUP CARTRIDGE

MODEL MF-1

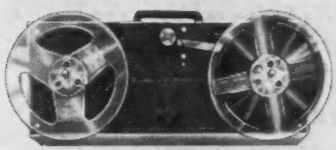
$26.95

Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Nominally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lb.

SPEEDWINDER KIT

MODEL SW-1 **$24.95**

Rewind tape and film at the rate of 1200′ in 40 seconds. Saves wear on tape and recorder. Handles up to 10½″ tape reels and 800′ reels of 8 or 16 millimeter film. Incorporates automatic shutoff and braking device. Shpg. Wt. 12 lbs.





NEW! "DOWN-TO-EARTH" High-Fidelity Book

The "HOW AND WHY OF HIGH FIDELITY", by Milton Sleeper explains what high fidelity is, and how you can select and plan your own system. This liberally-illustrated 48-page book tells you the hi-fi story without fancy technical jargon or high-sounding terminology. **25c.**



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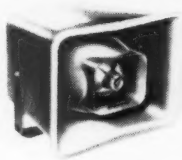
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QUANTITY	ITEM	MODEL NO.	PRICE

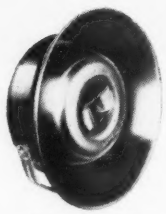
BACH OR BE-BOP WHILE YOU BARBECUE



On patio . . . lawn . . . terrace . . . pool . . . thrill to outstanding high fidelity sound with University's weatherproof 'LC' speaker systems



MODEL MLC



MODEL BLC

Each model is a *true* coaxial speaker, with separately driven woofer and tweeter, and built-in network. Simply connect to your amplifier, phonograph, radio, or TV . . . the exceptionally efficient 'LC' speakers provide high volume sound of fine tonal quality.
Cover any area you desire . . . wide or narrow, shallow or deep . . . according to model chosen and placement angle.
Leave in place rain or shine, season after season . . . confident of the rugged dependability built-in by University.

Got stereo equipment indoors? Now enjoy that life-like sound *outdoors* by hooking up a pair of matching 'LC' speakers.

University®

MODEL MLC One-piece fiberglas reinforced polyester horn. *Response:* 150-15,000 cps. *Impedance:* 8 ohms. *Power capacity:* 15 watts. 12¾" x 9⅛" x 10⅝" d. *Shpg. wt.*, 10 lbs. *User net: $44.50.*

MODEL BLC All metal construction. *Response:* 70-15,000 cps. *Impedance:* 8 ohms. *Diameter:* 22¾". *Depth:* 9¼". *Power capacity:* 25 watts. *Shpg. wt.*, 21 lbs. *User net: $53.70.*

For complete details of the 'LC' speakers, write for brochure. Desk – University Loudspeakers, Inc., 80 So. Kensico Ave., White Plains, N. Y.

(Continued from page 14)

surfaces and sound-directing louvres lend these compact units a distinctive appearance. The "Minigon" enclosure sells for $120 and may be fitted with a choice of



speakers up to 10 inch diameters. Matching Lansing speakers are available. (J. B. Lansing Sound, Inc., 3249 Casistas Ave., Los Angeles 39, Calif.)

• **Lowther,** the British audio wizard renown for his unconventional but top-rated loudspeakers is again bringing to U. S. audiophiles his unique, indirect radiation double-horn corner system (Model TP-1) as well as a smaller direct-radiation system called the "Acousta." Both systems are highly efficient thanks to horn loading, and feature Lowther's well-known high-flux drivers. The TP-1 is tagged at $450, the Acousta at $229.50. (Lowther Sales Co., 880 Bergen Avenue, Jersey City, N. J.)

• **Pilot,** announcing at least one new stereo product a month, offers a 30-watt-per-channel integrated stereo amplifier called the Model 240. Featured in the new unit are individual channel tone controls—also serving as record equalizers, provision for automatic shutoff from a record changer, control of extension speakers from the



front panel, and five input selector positions. Harmonic distortion is claimed to be less than 1% and the frequency response is within ±1.0 db. from 20 to 20,000 cycles. The usual Pilot brushed-brass escutcheon with gold plated frame and heavy knobs make the unit very attractive. Price $129.50. (Pilot Radio Corp., Long Island City 1, N. Y.)

• **Precise Development Corporation's** latest contribution to hi-fidom is the "Perfecta" AM-FM tuner, which includes among its features front panel operated variable a.f.c., permitting adjustment of the desired degree of action. This prevents strong stations from "swallowing" the weaker ones while at the same time extending to the weaker stations the benefit of a.f.c. "lock-in." The circuit also includes a Foster-Seeley discriminator and a cathode-follower output stage. Large meter makes

The world's most sensitive FM TUNER is now the FISHER *FM-100*



New! And designed for a long future!

FISHER DOES IT AGAIN! Year after year, tuner after tuner, there is only one best—THE FISHER. Today, the leader is the FM-100, latest in a series of FISHER FM tuners now used by radio stations, the Satellite Tracking Project of Ohio State University and by many government agencies. The reason is simple—these tuners meet the exacting standards of performance and reliability required by professional users.

■ And where standards are concerned, *the audio enthusiast* is, in his own right, a professional. He desires *maximum sensitivity* for optimum reception of stations near and far. **FM-100 SENSITIVITY** is 0.8 microvolts for 20 db of quieting! ■ *The audio enthusiast* wants an FM tuner that permits simple adaptation to stereo. **THE FM-100 IS CUSTOM-DESIGNED FOR STEREO.** It has space directly on its own chassis for installation of a multiplex adaptor. Moreover, it includes feed-through facilities for FM-FM and FM-AM stereo as well. ■ *The audio enthusiast* expects *maximum fidelity*. **THE FM-100 OFFERS FOUR WIDE-BAND IF STAGES,** uniform frequency response (20 to 20,000 cps) and less than 0.5% harmonic distortion. ■ *The audio enthusiast* wants an FM tuner that eliminates noise when tuning between stations. **THE FM-100 EXCLUSIVE INTERSTATION NOISE SILENCER** *automatically* eliminates noise, side-band response and unwanted weak and noisy signals. *For the audio enthusiast who buys the best at the outset, there is only one truly logical choice—IT IS THE FISHER FM-100 TUNER.*

$159.50 *Cabinet,* **$24.95**

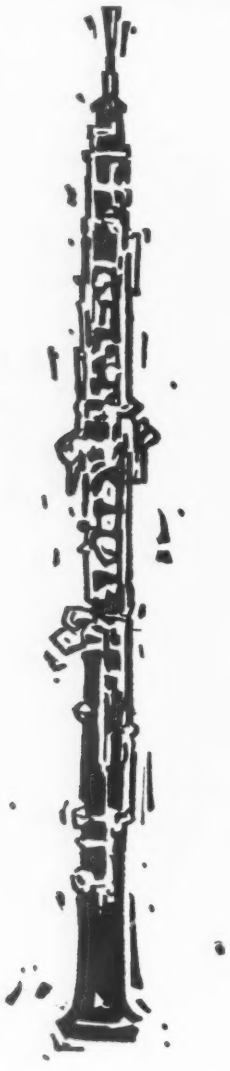
Slightly Higher in the Far West.

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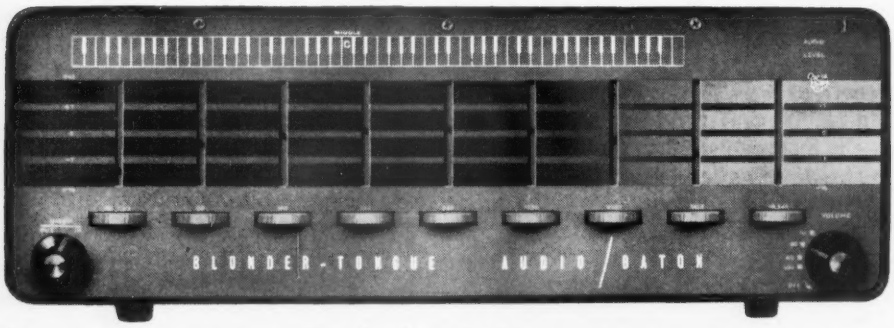
Export: Morhan Exporting Corp., 458 Broadway, New York 13, N. Y.

OBOE . . . a double-reed woodwind. Fundamental frequency range: 250 to 1750 cps. Overtones extend to 14,100 cps.



IT'S as if you were on the podium—baton in hand—directing the woodwind section to 'give you more oboe'. For, with the Blonder-Tongue Audio Baton, you are in complete command of the tonal color of the performance.

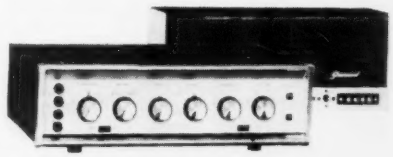
The Audio Baton does this by dividing the audible spectrum into nine separately controllable octaves. Each octave can be independently boosted or attenuated as much as 14 db. By boosting the overtone frequencies of a specific instrument you can enhance its character and timbre. By boosting its fundamentals, as well, you can bring the instrument forward in relation to the rest of the orchestra or ensemble. To make even the finest high fidelity system sound better, simply connect the Audio Baton. In modern enclosure 119.95 at high fidelity dealers or write: Blonder-Tongue Laboratories, Inc., 9 Alling Street, Newark 2, New Jersey.



fingertip control of the full orchestral range... octave by octave...new blonder-tongue audio baton

tuning convenient. Price: $99.95. (Precise Development Corp., 4 Neil Court, Oceanside, N. Y.)

• **Sherwood** offers convenient conversion to stereo in a two-component package consisting of a stereo preamp and a 36-watt mono power amplifier. Your present mono amplifier can be used to provide the second channel. All controls necessary to stereo operation are handily combined in the preamp. The whole package (Model S-4400)



sells for $159.50. If you do not want to use your present amplifier, a matching 36-watt power amp (Model S-360) can be had for $59.50 to make a complete two-channel amplifier & control system. (Sherwood Electronic Laboratories, Inc., 4300 North California Ave., Chicago 18, Ill.)

• **Stromberg-Carlson** augments its well-received line of high fidelity components with a new integrated stereo amplifier (Model ASR-444) rated at 30 watts per channel and capable of handling 60-



watt peaks. Special features are a built-in tone generator for a stereo balancing and a third-channel takeoff. Price not yet announced. (Stromberg-Carlson, Rochester 3, N. Y.)

• **Switchcraft** makes it easy to blend up to four signals, such as a microphone, phono, and AM/FM tuner, into a single outlet. Called the "Part No. 306," this mixer also features a switch making it possible to use the unit as a four-channel mixer (monophonically) or as two separate inputs for each of two stereo channels. Four input jacks are located on the back panel so as to not interfere with the operation of the front panel volume controls. High impedance circuits are used throughout. List price $22.50. (Switchcraft, Inc., 5555 No. Elston Ave., Chicago 30, Ill.)

• **Vidaire** offers a speaker protection device in its Model DL-3 Dummy Load. A resistive power absorbing unit, it may be connected to the 4, 8, or 16 ohm speaker terminals to absorb possible overloads. Up to 40 watts may be dissipated. Price not released. (Vidaire Electronics Mfg. Corp., Baldwin, N. Y.)



Audiotape "speaks for itself" in a spectacular recording —available in a money-saving offer you can't afford to miss!

DETAILS OF THE PROGRAM

The stirring "Blood and Thunder Classics" program includes these colorful selections:

Tschaikowski	Russian Dance
Sibelius	from Finlandia
de Falla	Dance of Terror, Ritual Fire Dance (El Amor Brujo)
Brahms	from Symphony No. 4 in E Minor
Khatchaturian	Saber Dance
Stravinski	Infernal Dance of King Kastchei, Finale (Firebird Suite)
Beethoven	Ode to Joy (Symphony No. 9 in D Minor)

DETAILS OF THE OFFER

This exciting recording is available in a special bonus package at all Audiotape dealers. The package contains one 7-inch reel of Audiotape (Type 1251, on 1½-mil acetate base) and the valuable "Blood and Thunder Classics" program (professionally recorded on standard Audiotape). For the entire package, you pay only the price of two boxes of Type 1251 Audiotape, plus $1. And you have your choice of the half-hour stereo program or the full-hour monaural version. Don't wait. See your Audiotape dealer now.

HERE'S a reel of musical excitement that belongs on *every* tape recorder. "Blood and Thunder Classics" is a program of great passages of fine music, specially selected for their emotional impact.

The makers of Audiotape have not gone into the music business. They are simply using this method to allow Audiotape to "speak for itself." This unusual program shows you how vibrant and colorful music can be when it is recorded on *Audiotape.*

"Blood and Thunder Classics" is available RIGHT NOW from Audiotape dealers everywhere. (And *only* from Audiotape dealers.) Ask to hear a portion of the program, if you like. Then, take your choice of a half-hour of rich stereo or a full hour of dual-track monaural sound – both at 7½ ips. Don't pass up this unusual opportunity.



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STEREO AND MONAURAL

the experts say... in HI-FI the best buys are

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World-famous
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guarantee your complete satisfaction:

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- "Beginner-Tested," easy step-by-step instructions
- LIFETIME service & calibration guarantee
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Stereo Preamplifier HF85



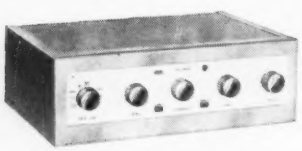
FM Tuner HFT90
AM Tuner HFT94



Stereo
Amplifier-Preamp
HF81



Bookshelf
Speaker System
HFS1



Monaural Integrated Amplifiers:
50, 30, 20, and 12-Watt
(use 2 for Stereo)



Omni-directional
Speaker System HFS2
36" H x 15¼" W x 11½" D



Monaural Preamplifiers:
HF65, HF65A
(stack 2 for Stereo)



Monaural Power Amplifiers:
60, 50, 35, 30, 22 and 14-Watt
(use 2 for Stereo)
Stereo Power Amplifier HF86

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HiFi REVIEW

July, 1959
Vol. 3 No. 1

THE MAGAZINE FOR PEOPLE WHO LISTEN

"WITH A CREDIT CARD a man is just as well off as if he were rich," J. P. Morgan might modify his famed quip about millionaires. Soon the 30-day wonders will even let you make cashless raids on record stores. The Diners' Club, extending its auspices to music merchants, evidently believes that man shall not live by bread alone.

OUR BOOKSHELVES BEND under the load of no less than seven brand-new "bookshelf speakers" lately arrived for testing. The trend is turning into a deluge. Question: Where go the books?

OUR DAVID HALL who in these pages tackles the "impossible" job of describing music in mere words now takes to the air dispensing samples of the real thing. Every Tuesday at 8:30 p.m. (EDT) he "emcees" a high-fidelity record program over the FM stations of the Concert Network (WNCN New York, WBCN Boston, WHCN Hartford and WXCN Providence). For summer fare it's the Boston Pops. For fall, Hall plans a "recent releases" show.

"THE TRUE IMAGE of America," says President Eisenhower, is to be shown to the Russians in the American Exhibit opening in Moscow most appropriately on July 4th. Part of the picture is stereo high fidelity—to be demonstrated in a "typical American home" built in a downtown Moscow park. The sonic part of the show is sponsored by the Institute of Hi Fidelity Manufacturers to make friends and influence people.

STEREO CARTRIDGE ACTION is analyzed in an informative semi-technical bulletin (No. E-325) to be had for the asking from CBS-Hytron, Danvers, Mass. Author Bud Tomer primarily states the case for his company's own new Columbia CD ceramic stereo cartridge without equal consideration of magnetic designs. But his lucid "brief" makes stimulating reading for the technically-minded.

STAMP OUT CADILLACS as a slogan leaves us cold. Let the poor fellows have their toys, we say. But we are rooting for the Oakland hi-fi shop intent on making the world safe for fidelity with a campaign to STAMP OUT "PHONOGRAPHS."—Into the breach once more, comrades!

BRITISH CONSERVATIVES BELIEVE nothing should be done for the first time. But the enterprising Englishmen making the renown Wharfedale speakers have lately been acting more like radicals. They just announced their first coaxial 12-inch speaker (after a decade of sticking to separate woofers & tweeters) and also entered the bookshelf speaker arena. Their traditionalism evidently lies in workmanship—not in being hidebound.

HISTORY REPEATS—earphones are back again! But this time without catwhisker radios. Ampex now offers dynamic headsets as binaural tape recorder adjuncts. Range: 30-15,000 cycles. Lets you listen "in private" without loss of quality and at full volume even when others want quiet.

SIAMESE JUNGLE TOWNS collectively go for recorded music, reports an adventurous friend from the upper regions of Thailand. Stilt-house villages beyond the reach of electricity buy generator-powered sound trucks to play music in the public square often till 3 a.m. Current favorite: Presley. Natives can't understand why U. S. missionaries don't sing like Elvis.

ABSURD AND APPROPRIATE in equal measure is the idea of having electronic "brains" evaluate hi-fi equipment. CBS Laboratories put a computer to work "testing" a loudspeaker design by a flesh-and-blood engineer before the speaker was ever built. The deaf robot "listened" to the non-existent speaker via a set of mathematical equations representing the speaker performance. In this way, the robot spots symbolic "bugs" before they become real in the actual speaker model.

DETECTIVES SNIFFING NOISE were hired for Urania's recording of the Kansas City Philharmonic. Pinkerton's men followed mysterious groans, caught a swinging door in the act and tracked down a growling coke machine as a habitual offender. Publicity boys evidently think that crime pays: at least that a private eye keeps the company in the public eye. Let's hope the records are good, too.

AUDIO EXPORT UPSWING will follow new currency rulings that put loose dollars in English pockets. Up to now, English equipment was available in the U. S., but not vice versa. Unstoppered trade will bring two-way flow of goods, ideas and cash.

PHANTODYNE MULTIPLEX is a new system of compatible FM stereo broadcasting launched by California station KCBH. It is based on the Halstead multiplex method utilizing a sub-channel riding pick-a-back on the regular FM carrier to accommodate the additional stereo information. Mono listeners are not shortchanged. They receive both "sides" of the program combined in a single channel. "Left" and "right" are differentiated in terms of phase.

SWEET MOODS OF JAZZ swinging in stereo is Soundcraft's newest bonus to tape buyers. This is a companion offer to Soundcraft's popular "Dixieland Jamfest." Just one extra dollar above the blank-tape price buys 30 minutes double exposure of Coleman Hawkins, Cozy Cole and Red Allen in a hard-to-beat jazz bargain.

THE GATES OF HELL are double doors (perhaps for easy access) in the *Dies Irae* of Berlioz' *Requiem*. They swing wide in stereo on a new Victor disc with the Boston Symphony under Munch. Two separate brass bands at each side of the regular orchestra and chorus invest the Day of Judgment with proper and furious blast. No definite date has been set—for the record release, that is.

STEREO RECEIVERS



Harman-Kardon and Fisher offer new route to component hi-fi

equipment / **OLIVER P. FERRELL**

ONE significant advantage to an industry like hi-fi equipment manufacturing is extreme flexibility. By its concentration on quality, rather than quantity of goods produced, there is an inherent ability to add or subtract desirable or undesirable features. Even an entirely new engineering concept can be produced in a few weeks. This is the sum total story behind the Fisher 600 and the Harman-Kardon "Festival" Stereo Receivers. There was a demand and a potential market for a piece of electronic equipment consisting of an integrated stereo preamp and power amplifier, as well as a complete AM/FM stereo tuner.

Stereo tuners, per se, are not uncommon, or even stereo integrated amplifiers, but combining the two is something new.

Although these units are a logical answer to the problem of how to "condense" hi-fi components, the engineering problems of accomplishing this end were quite awesome. To be a success, stereo tuners need to preserve the flexibility obtained from a separate stereo preamp and separate stereo tuner. Corner-cutting was out of the question insofar as power output was concerned. Twelve watts was the absolute minimum (the Fisher is 20 and Harman-Kardon is 15). Heat generation problems had to be overcome and acoustic feedback—an ever present problem with so much electronic equipment on one chassis—had to be completely eliminated.

Somehow, the design engineers of these manufacturers achieved their assigned objectives. Both units have been exhaustively tested at HiFi Review. They have been used to play back stereo discs and stereo tapes. They have received stereo broadcasts from our local stereo AM/FM station, WQXR. There are no clashing contrasts between these two units. The economical "Festival" gives you the same basic ingredients as the Fisher 600. However, like buying an automobile, there are subtle differences in styling, handling, and "extras."

What Is the AM Circuit?

Fisher: Although only three tubes are in the basic circuit, they perform the work of five (two tubes have dual elements in the same envelope). Starting with a high gain r.f. stage (6BJ6) followed by an efficient mixer (6AJ8), the circuit goes into a single i.f. stage featuring a two-step bandwidth control. In its "Narrow" position, the AM i.f. section is held down to a bandwidth of 4 kc. This is not hi-fi by any stretch of the imagination, but it is useful for people in noisy metropolitan apartments (electrical disturbances, TV oscillator "birdies," etc.). In the "Broad" position—switch controlled from the front panel—the AM section is flat out to nearly 10 kc. In quiet locations this renders optimum AM reception and should always be used for AM-FM stereo broadcasts. Exactly at 10 kc, there is a built-in absorption circuit. This effectively removes the possibility of a 10,000-cycle whistle interfering with high quality reception. These high pitched whistles are caused by weak signals on adjacent AM chan-

ORIGINAL FISHER 600 *did not have individual treble and bass tone controls for each channel. Later models incorporate this important change. Panel markings serve as near guide to record equalization settings.*



HARMAN-KARDON TA230 *provides for two magnetic cartridge inputs (47,000 ohm termination) in addition to a ceramic stereo input through the "Extra" Function switch position. Fisher 600 has one magnetic and one ceramic input.*



FISHER *tuner on the AM band has selectivity provisions that shrink bandwith down from 10 kc. (broad) to 4 kc (sharp).*

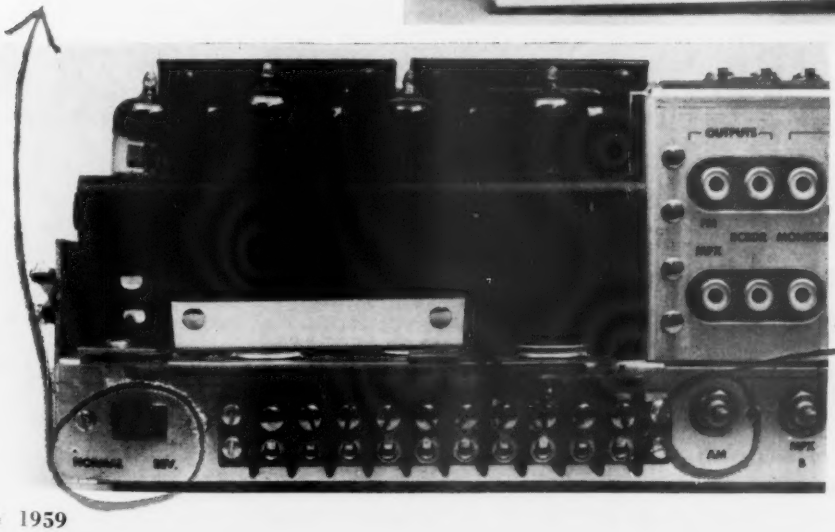
ILLUMINATED *push/push power switch on Harman-Kardon is wonderful convenience. Plastic button glows a warm red when unit is turned on.*

AM LOOPSTICK ANTENNA *on Festival is held by two clamps near ends of rod. Antenna may be swung up or down, but not around as on the Fisher 600.*

HARMAN-KARDON *has "either" 8 or 16 ohm speaker impedance delivered to terminal strip located below Selector switch. Fisher 600 offers, 4, 8, and 16 ohm individual taps per channel.*

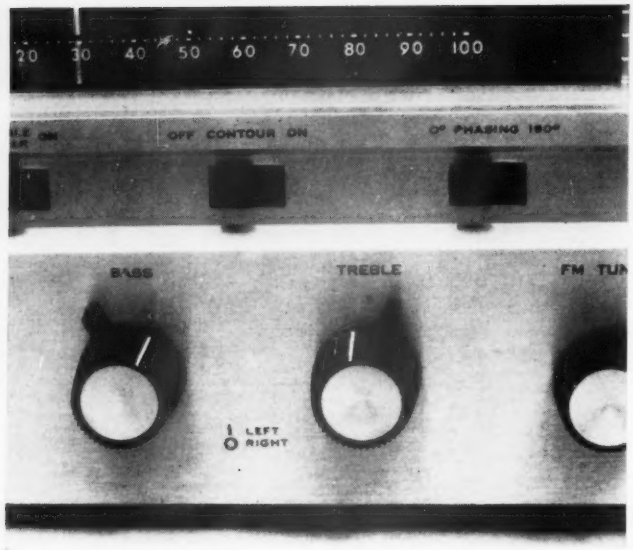
FISHER SPEAKER PHASING *switch is located on rear skirt of chassis. Harman-Kardon mounts same switch on front panel. Different physical positions indicative of differing opinions on stereo records. H-K engineers feel that "out-of-phase" recorded material is still being sold and front panel switch permits immediate correction for "hole-in-the-middle" effects.*





HARMAN-KARDON AND FISHER *each have two a.c. accessory sockets. However, in the 600 both sockets are switched on and off from front panel. In Festival one socket is "hot" and second is switched. "Hot" socket permits use of changers requiring cycling time.*

FISHER 600 *features five volume setting controls to permit user to preset gain of tuner, multiplex and both stereo phono channels. These "extra" controls eliminate blasting when unit is switched from low gain phono to medium-high gain tuner or multiplex.*



INDIVIDUAL TONE CONTROLS *for treble and bass were featured on the Harman-Kardon (above) from the first production run. Late model Fisher 600 units now incorporate similar friction clutch-type controls.*

nels—station assignments 10 kc. apart—creating a heterodyne or 10,000-cycle beat note. The circuit has a.v.c. (automatic volume control) and an output level adjusting potentiometer on the rear skirt. The loopstick antenna can be left rigidly clamped to the chassis, or loosened with a screwdriver and swiveled to insure maximum signal pickup. Tube replacement cost (less tuning indicator) is $6.31.

Harman-Kardon: A straightforward circuit without frills, consisting of a 6BA6 r.f. stage, 6BE6 mixer/oscillator, 6BA6 i.f. stage and a crystal diode second detector. A.v.c. voltage is supplied to the r.f. and i.f. stages. The ferrite loopstick antenna is movable, but not on a pivot. Clamped between two brackets, it swings to and fro parallel to the rear skirt of the chassis. Tube replacement cost (less tuning indicator) is $3.56.

What Is the FM Circuit?

Fisher: Cascode coupling is used in the 6AQ8/ECC85 r.f. stage. This is followed by a mixer/oscillator using another 6AQ8/ECC85 dual triode. The circuit then goes into two i.f. stages (using 6AU6 tubes) while a third 6AU6 is biased off as a limiter. A pair of crystal diodes is used in a wide band ratio detector circuit. Multiplex take-off jack with rear skirt level setting provisions (on both channels) can be switched in and out of the circuit from the front panel. As an added feature, the manufacturer has made arrangements for FM-FM stereo broadcasts. In this situation the FM tuner in the 600 supplies the B channel (right hand speaker), while a separate FM tuner is fed into the "Multiplex" input for the A channel. Thus, the amplifiers and switching arrangements are preserved. Tube replacement cost (less tuning indicator) is $6.93.

Harman-Kardon: The r.f. and mixer sections consist of two ECC85/6AQ8 tubes (total of four elements) in a grounded-grid low noise stage, triode mixer, triode oscillator and triode a.f.c. regulator. These are followed by two stages of i.f. amplification using 6AU6 tubes, a separate 6AU6 limiter, and a 6AL5 Foster-Seeley discriminator. Provision for multiplex takeoff is made at this point in the circuit. Tube replacement cost (minus tuning indicator) is $7.96.

What Are the Amplifiers Like?

Fisher: Two pairs of 7189 tubes are used in the popular 20-watt per channel push-pull circuit. Each channel is driven by several stages of voltage amplification (two 7025 tubes per channel) into a 7199 phase inverter. Three speaker impedance terminations are provided in each channel. Speaker phase reversing (through a switch on the rear skirt of the chassis) is available on channel B. Loudness compensation, scratch filtering and rumble filtering switches are mounted on the front panel. Magnetic cartridge input load is 100,000 ohms. Response is within ±1.0 db. from 25 to 20,000 cycles. Individual tone controls for bass and treble response on both channels are provided. Harmonic and intermodulation distortion are well within minimum standards for true hi-fi performance. Damping factor is 8 per channel.

Harman-Kardon: Two pairs of pre-selected 7408 tubes are used in a 15-watt per channel circuit. The 7408 tube is a close relative of the 6V6 family. Multiple stages of voltage amplification using either ECC83 or ECC82 tubes (depending on the gain requirements) appear before the ECC82 phase inverter. An equalization switch in the magnetic input section permits presetting for RIAA disc recording or NARTB prerecorded tapes. Individual tone controls for bass and treble response on both channels are provided. Contour (Fletcher-Munson compensation), scratch filtering and rumbling switches are mounted on the front panel. Magnetic cartridge input load is 47,000 ohms. Speaker connecting terminals on rear of chassis may be switched from either 8 or 16 ohms per channel. Damping factor is 7 to 8 per channel. Response is ±1.0 db. 30-20,000 cycles at 15 watts output. Harmonic and intermodulation distortion content values were both measured to be considerably under that necessary for optimum hi-fi performance.

What About Operating Conveniences?

Fisher: There are fifteen control functions on the front panel. Five of them are infrequently used, two pertain to stereo tuner operation, four are tone control adjustments (in late models), and four others are for stereo balance, volume and function selection. Tape monitoring provisions have been built into the 600. The 600 is turned on by rotating the volume control in the lower right hand corner of the

Your Assistance, Please

This article is one of our new series on component hi-fi equipment designed to tell more about the items under discussion. Through necessity it must be more technical. We believe it to be a mature method of describing equipment you might purchase.

If you found this article of value would you drop us a postcard and say so? If you decided which unit to buy because of this article would you tell us that? If you would like more articles of this nature, tell us so. Address them to the Editor, HiFi Review, One Park Ave., New York 16, N. Y.

panel. Both the AM and FM tuning indicators are recessed and somewhat shaded from extraneous light. The tuning scales are stacked and clearly marked by frequency and logging scale. Late model 600's are being shipped with friction-clutch individual bass and treble tone controls for each channel. Although ganged tone controls are generally satisfactory when matched speaker systems are used, the possibility of adjusting tone in either channel is considered a distinct advantage.

Rear skirt controls include five level setting adjustments that permit pre-setting several functions (phono, multiplex and AM) to level of FM tuner section. This prohibits "blasting" through the loudspeakers and the necessary quick readjustment of the front panel volume control when the 600 is switched from stereo phono to stereo AM/FM to multiplex.

Both AM and FM tuners have heavy flywheel loading for smooth dial operation.

Harman-Kardon: There is a total of seventeen controls on the panel of the Festival. One of them is the speaker phasing switch which the Fisher 600 has mounted on the rear skirt of the chassis. The Festival has two magnetic cartridge input connections (both 47,000 ohm load) switched from the panel. The purpose of this is to satisfy audio requirements of the husband and wife or children at the same time. For example, the husband could use a turntable/tone arm combination and provide a separate record changer for the remaining family. Ceramic cartridges may be connected to the "Extra" input ("Aux" on the Fisher 600).

The Festival has a unique push/push illuminated power switch in the center of the front panel. Such a control is handy in that it permits presetting volume and balance to a suitable room level without waiting for the Stereo Receiver to warm up. Individual bass and treble controls are available in either channel. They are friction-coupled clutch action controls (see photo on page 28) so arranged that the user can preset the bass and treble with a simple two-handed operation. After presetting, the clutch-type controls "lock" together and turn simultaneously.

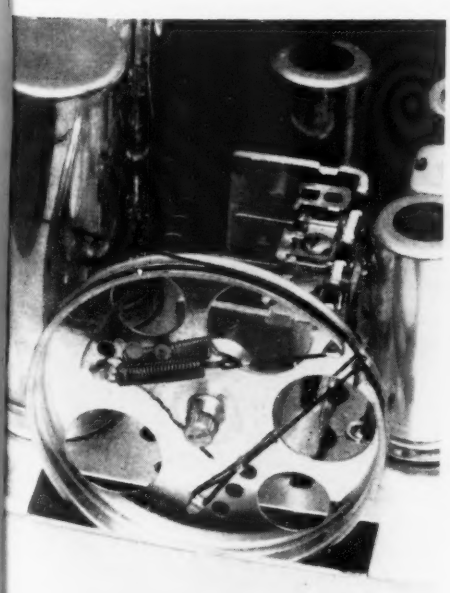
Flywheel loading is used in both tuner sections. Tuning indicators were preselected for maximum brilliance in consideration of the available operating voltages.

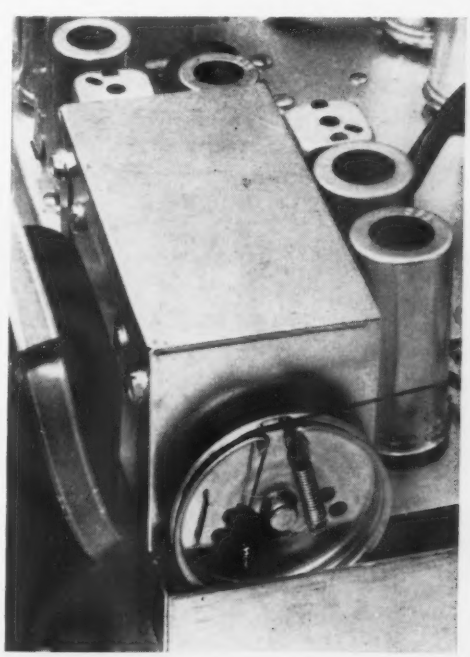
What Are The Important Features To Consider?

Fisher: The 600 features a somewhat better AM tuner section with more flexibility as the keynote item. The completely rotatable ferrite rod antenna, 10 kc. whistle filter and bandwidth switching optimize AM reception in localities where the Stereo Receiver is not likely to be used for its basically intended purpose. If power output is important (to drive low efficiency speaker systems) the 4-ohm tap and the extra 5 watt potential are worthy considerations. The level setting controls on the rear skirt permit the user to compensate, or adjust, the balance and volume controls for one "standard" loudness. Front panel switching positions are conveniently arranged—for example, the two most used functions are in adjacent positions: Phono and FM-AM. There is no disguising the fact that this is a Stereo Receiver of good design loaded with "extras."

Harman-Kardon: Obviously, the lower cost makes this unit of considerable interest. Although lacking some of the "extras" it is a good medium wattage amplifier and AM/FM tuner lacking design compromises that might be found in other units of this price category. The push-push power switch is a surprisingly handy asset. Switching for speaker phasing and two magnetic cartridge inputs are also "extras." The manufacturer has advised us that a variety of panel finishes will be available in the fall, including the H-K copper, and a new steel gray. If used with moderately efficient matched speaker systems the 15 watts per channel is enough for most stereo installations.* The Festival is unquestionably a versatile unit at a surprising price.

**After numerous discussions with the engineering staff of Harman-Kardon, the editors are still not positive as to whether the Festival can or cannot be used properly with the hybrid stereo speaker systems—such as the Stephens Stereodot and E-V Stereon. These systems are supposed to require mismatched speaker impedances from the two channels. The Festival switching arrangement permits either 8 or 16 ohms. We will report on this at later date—although indications are that the total effect will be minor.*





SUBTLE DIFFERENCES *in manufacturing techniques are seen in these two photos. The Harman-Kardon Festival (left) has uncovered and unshielded FM tuning capacitor. Same capacitor in Fisher 600 is covered and supposedly shielded. Signal pickup with Fisher 600 without FM antenna was considerably greater than Festival—possibly due to long lead to terminal strip visible along left side of photo. Shielding should keep out dust and minimize r.f. radiation.*



Solid Gold "Aufführung"

• **WAGNER: Das Rheingold (complete music-drama).** George London (bass-baritone) — Wotan; Kirsten Flagstad (soprano) — Fricka; Gustav Neidlinger (bass)—Alberich; Set Svanholm (tenor)—Loge; Eberhard Wächter (bass)—Donner; Waldemar Kmentt (tenor) Froh; Paul Kuen (tenor)—Mime; Walter Kreppel (bass)—Fasolt; Kurt Boehme (bass)—Fafner; Claire Watson (soprano)—Freia; Jean Madeira (contralto)—Erda; Oda Balsborg (soprano), Hetty Plumacher (contralto), Ira Malniuk (soprano)—Rhinemaidens; with the Vienna Philharmonic Orchestra, George Solti cond. **London OSA 1309 3 12" $17.94**

Musical Interest: **For stereophiles and Wagnerians**
Performance: **Unbeatable**
Recording: **Must be heard to be believed**
Stereo Directionality: **Properly theatrical**
Stereo Depth: **Definitely 3-D!**

ADVANCE reports coming in from England for several months have heralded the spectacular stereo-theatrical achievement by London's recording premiere (legitimate, that is) of *Das Rheingold*—first of the four music dramas that make up Richard Wagner's *Ring of the Nibelungs*. Our long-awaited hearing became a matter of actual experience in late April, and we can say that the British accounts were in no way exaggerated—this album is an *earful!* What's more—with or without the eighteen tuned anvils (for the Nibelheim scene) or the six harps and sixteen-foot thundersheet (for the entrance of the Gods into Valhalla), this album is a magnificent musical and theatrical achievement. As *sound*-on-stereo *disc*, it is hard to imagine many releases in the future matching this recording, nor very many that will be its equal. Only a perfect tape played back under optimum conditions could leave this one in the dust, and that may take a few years so far as the general home listener is concerned.

Those whose Wagnerian lore begins and ends with Anna Russell may well be inclined to slough off the story line of *Das Rheingold* as so much Germanic mythological hogwash; but historical irony being what it is, certain aspects of "*The Ring*" story have come to assume more than usual significance in our own day. If we choose to read nuclear energy, hydrogen bombs, and ICBMs in place of the gold of the Rhine and the Ring fashioned therefrom—and which confer absolute power and a curse on their possessor, then the figures of Loge (god of fire and cleverness who instigated the whole "Ring" affair) and of Alberich (the dwarf of Nibelheim who renounced love for power) become modern personages of no little fascination. In this recorded performance especially, the coldly vindictive hatred of Alberich and the utterly amoral non-involvement of Loge come through magnificently in the work of Gustav Neidlinger and Set Svanholm. Indeed, one of the really fine things about this production is that the roles for the grotesque personages—Alberich and Mime—are truly sung rather than growled and barked as in the usual opera house treatment.

Kirsten Flagstad at 63 sings the role of Fricka for the first time in her career, and she succeeds in making something almost noble out of that "hausfrau" character. George London may not have that last degree of authority as Wotan, with which Paul Schöffler and the late Friedrich Schorr were endowed, but he is getting there; and in the pages just preceding and during the final entry into Valhalla, he achieves genuine grandeur. The Erda of Jean Madeira is good enough, but will scarcely efface the memory of Schumann-Heink. As for the baton work of Georg Solti, here was an instance of ideal casting. Where he may have been a trifle lightweight for the lyricism of *Die Walküre*—Act III (London Stereo OSA 1203), he brings just what's needed for *Das Rheingold*—power and momentum without heaviness. Because "*Rheingold*" lacks the love story or character focus of *Die Walküre, Siegfried,* or *Die Götterdämmerung,* it is all too easy to let the whole thing bog down into a heavy-footed panorama of oversized puppets. Solti also does a marvelous job of illuminating the many strands and facets of Wagner's miraculous orchestra texture, whether it be the scherzo-like episodes associated with Loge or the grandiose organlike sonorities of the end.

And now a word about the "special effects." Wagner's stage directions are meticulous on this point, but few opera houses, even Wagner's own Bayreuth, have ever accomplished them to fullest satisfaction. What is needed, plainly, is a combination of London's recording, plus Cinerama using godlike actors to mime the roles. Well, we have "aural Cinerama" to the life here—most notably in the Nibelheim scenes. As Wotan and Loge make their way to the satanic smithy where Alberich forges Ring and Tarnhelm out of the gold he seized from the Rhinemaidens, the clanging of anvils is heard first from a distance and then envelopes the whole room. Almost terrifying is the scene where Alberich dons the Tarnhelm, makes himself invisible, and then proceeds to thrash his blacksmith brother, Mime. Through a clever combination of filter mikes, echo chamber, and "panning pots," Alberich is made to seem everywhere at once. Here, indeed, is something even the opera house can't match! Stunning and terrifying too are the episodes where Alberich's Nibelheim blacksmith-slaves scream with terror as he sends them back to work (the screams were provided by sixty children from a Viennese orphanage).

Two other "effects" are worth special note—the blood-chilling laughter of Alberich after he retreats to Nibelheim following his Curse on the Ring, which seems to emanate from limitless depths; and the thunderclap that accompanies Donner's summoning-up of the Rainbow Bridge to Valhalla. Here a sixteen-foot thunder sheet and huge anvil are used to awe-inspiring result. Not only are the big sounds brought into full play, but the little ones as well—the metallic thumps from the heaping of Nibelheim gold as it is brought to the gods as ransom for Freia, the chain-mail sound of the Tarnhelm and the clink of the Ring as they are tossed on the ransom heap. Yet not one of these "effects" seems out of place or unnatural in a gimmicky way. This goes for the orchestra sound as well—it all sounds as though done in a fine opera house, neither too cavernous nor too intimate. The one and only small miscalculation was the final lament of the Rhinemaidens during the entry into Valhalla. Here the acoustics betray themselves, so that the ladies sound hollowly, as though in Nibelheim, rather than disembodied in the river depths.

In short, this is an album for which dyed-in-the-wool Wagnerians will be everlastingly grateful and to which stereophiles with super-duper equipment will turn again and again for sonic wonders.

feature review / **DAVID HALL**



HiFi REVIEW *staffers find it an easy job to "test" outdoor stereo from two E-V weatherproof speakers.*

HIE FI TO THE GREAT OUTDOORS



STEREO RECORD CHANGERS *work well outdoors. But care should be exercised to keep dust and dirt from blowing on the records. Glaser-Steers sells special rigid plastic cover that fits snugly over its model GS-77.*

Music is part of summer living if high fidelity follows you into the open

equipment / **HANS H. FANTEL**

CONCERTS under summer skies are a favorite diversion of the season. The most intimate and informal of these events can take place right in your own garden, patio or back yard. There, for a select audience (by invitation only) you can be shirtsleeve impresario for just about anything from symphony to jam session. Or, you might stage a summer theater with a repertory reaching from Broadway musicals to Shakespeare. What setting could surpass the scenery painted by the imagination against the backdrop of a summer night? And the balmy atmosphere, aided by a cool drink, will unlock your full capacity for receptiveness and enjoyment.

There are two ways to get your show on the road and into the yard. One is to string extension speakers from your indoor sound system. The other is take the system itself outdoors, which put all the controls right where you are. If your components are of the open-shelf type, compact and unattached to bulky furniture, it's no problem to hie out the whole kit and kaboodle—at least the record player and the amplifier.

Speakers are a different story. You probably don't want to lug about your regular heavy living room speakers at the risk of damage to your insides and their outsides. The use of specially designed outdoor speakers that can be perma-

nently left in the garden would be a more practical approach. Then all you have to do, after trundling out your more moveable components, is to hook up those outdoor speakers. The connections can be made in a matter of minutes. If you want to avoid the need of a screwdriver every time you take your hi-fi in or out, you can easily devise a plug-in arrangement between amplifier and speaker. In case of stereo, polarized plugs will assure proper speaker phasing. Ordinary lampcord extension connectors may be used. Just dab some color or stick some plastic tape on one side of the connectors to make sure they aren't plugged in "the other way round."

To cope with the "ins and outs" of summer living, a friend of ours loaded his record player and amplifier on a buffet serving cart. This "sound truck," trailing extension cord from a reel, could follow him to his favorite back yard glade, where a permanently placed outdoor speaker awaited him. Such "wheeled traffic" also assures rapid and orderly retreat from outlying positions in case of sudden rain. Only the speaker remains; unlike its "domestic" brethern, it is fully weatherproof and inured to the rigors of an outdoor existence.

Such ruggedness results from the special design features of these outdoor units. For instance, the Jensen HF-100 and the University Model BLC are fully encapsulated in metal shells doing double duty as weather shields and sound projectors. The most recent addition to the outdoor speaker clan, the Electro-Voice "Musicaster," employs newly developed plastic cones, impervious to moisture. This eliminates the need for protective encapsulation.

All weatherproof speakers are housed in metal enclosures which impart a tonal coloration slightly different from what we are accustomed to hear from wooden baffles. Yet, make no mistake about it, there is no resemblance to the tight and tinny clangor typical of "public address" systems. Hi fi fidelity outdoor speakers represent an optimum approach to the quirks of open-air acoustics. They are efficient sound projectors, capable of easily penetrating a slight breeze or surmounting such acoustic hazards of the great outdoors as rustling leaves of chirping tree frogs.

Even in their frequency range, outdoor speakers are efficiently adjusted to their environment. Don't be alarmed at specifications showing bass response falling off at about 60 cycles. To extend the bass further would merely add bulk to the speaker, dollars to cost, and nothing whatever to audible results. The peculiarities of open-air sound wouldn't let you hear the low notes, even if the speakers actually reproduced them.

This absence of the lowest bottom bass is a natural characteristic of outdoor sound. Without walls to retain the bass and strengthen it by reflection, the low notes sneak off in all directions, quickly dispersing their energy, and are lost to the listener. Just because this *is* a wholly natural condition, we do not experience the lack of extreme bass as a disturbing factor. The music simply sounds right for its outdoor setting.

The same factors affect "live" music. Composers were well aware that the lower strings do not carry well in the open air. This is why music specifically conceived for outdoor performance is often scored predominantly for winds and brass. For instance, Mozart's various wind serenades come off superbly outdoors, as will most jazz and pungent orchestrations of show tunes and pops.

However, there is no need to confine your outdoor concerts to "blowhard" music. The surprising fact is that recorded music is better able to tackle the acoustic challenge of the open air than "live" music. The record itself carries with it the indoor acoustics of the concert hall or the studio. It is as though the walls of the room where the music was recorded were standing invisibly in your garden. This advantage no "live" outdoor concert could possibly match.

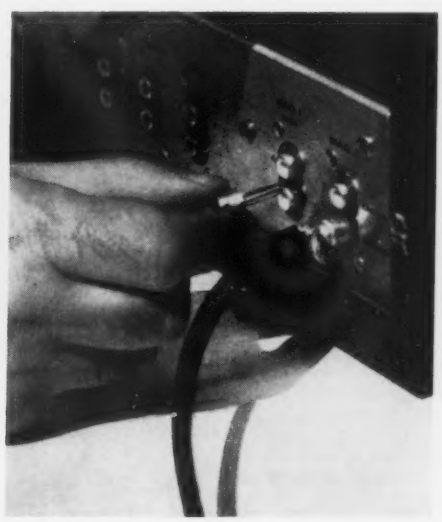
We have been talking of outdoor speakers mostly in the plural because our own experiments confirmed that it is possible to obtain very good stereo results out in the open. Wider speaker spacing spreads the stereo area so you may weed or wander well within the stereo field. Such "listener mobility" is decidedly an outdoor asset, though, of course, the stereo effect lessens as you reach the remoter points of your meanderings. Even beyond the actual stereo region, the broader, dual-speaker sound source yields a fullness and "body" of sound not usually experienced outdoors.

The speaker hookup itself is simple. All you have to watch is phase and impedance matching. Technically, the only difficulty is keeping away the mosquitoes.

—**Hans H. Fantel**







EASY OUTDOOR STEREO HOOKUP *with a 12-watt per channel Scott amplifier and a pair of Electro-Voice "Musicaster" speakers. Total installation time is less than ten minutes. Simply connect color-coded wires to speakers and back to terminals on the amplifier. Plug in leads from changer and tap into the 117-volt house wiring and you're in business.*

99 BEST STEREO DISC BUYS

MUST BUY	ON HAND	
		Decca 79402 $5.98—**ANON. (12th Cent):** The Play of Daniel. N. Y. Pro Musica Antiqua.
		Everest 3003 $5.98—**ANTILL:** Corroboree; **GINASTERA:** Panambi. London Symphony, Goossens.
		Bach Guild BGS 5005 $5.98—**BACH:** Magnificat; Cantata No. 50. Vienna State Opera Chorus and Orch., Prohaska.
√		RCA Victor LSC 1934 $5.98—**BARTÓK:** Concerto for Orchestra. Chicago Symphony, Reiner.
		Columbia MS 6002 $5.98—**BARTÓK:** Violin Concerto. Stern, N. Y. Philharmonic, Bernstein.
		Epic BC 1001 $5.98—**BEETHOVEN:** Symphony No. 3 in E-flat ("Eroica"). Cleveland, Szell.
		Westminster WST 14008 $5.98—**BERLIOZ:** Overtures—Francs Juges; Benvenuto Cellini; Roman Carnival; Waverley. Philharmonic Orch., Boult.
		London CS 6021 $4.98—**BRAHMS:** Intermezzi & other piano music. Backhaus.
		Angel S 35545 $5.98—**BRAHMS:** Symphony No. 3 in F Major; Academic Festival Overture. Philharmonia Orch., Klemperer.
		Westminster WST 14010 $5.98—**BRITTEN:** Peter Grimes—Sea Interludes; Young Person's Guide to the Orchestra. Philharmonic Orch., Boult.
		RCA Victor LSC 2195 $5.98—**COPLAND:** Billy the Kid; Rodeo. Morton Gould Orch.
		London CS 6013 $4.98—**DEBUSSY:** Images for Orchestra. Suisse Romande Orch., Argenta.
		Epic BC 1015 $5.98—**DVOŘAK:** Symphony No. 4 in G Major. Cleveland Orch., Szell.
		Boston 1004 $5.98—**DVOŘAK:** Serenade in D Minor. Boston Woodwind Ens., Simon.
		Westminster WST 14007 $5.98—**ELGAR:** Falstaff; Cockaigne Overture. Philharmonic Promenade Orch., Boult.
		London CS 6028 $4.98—**FALLA:** Master Peter's Puppet Show; Harpsichord Concerto. Soloists, Spanish National Orch., Argenta.
√		Bach Guild BGS 5004 $5.98—**GABRIELI:** Processional and Ceremonial Music. Gabrieli Festival Chorus & Orch., Appia.
√		Angel S 35445 $5.98—**GRIEG:** Peer Gynt Incidental Music. Soloists, Chorus, Royal Philharmonic Orch., Beecham.
√		Columbia K2S 602 2 12" $13.96; M2S 604 2 12" $11.96—**HANDEL:** Organ Concerti, Op. 4 & Op. 7. Biggs, London Philharmonic, Boult.
		Vox 511.300 $5.95—**HANDEL:** 8 Overtures. Bamberg Symphony, Reinhardt.
√		London CS 6027 $4.98—**HAYDN:** Symphonies—No. 99 in E-flat; No. 94 in G ("Surprise"). Vienna Philharmonic, Krips.
√		RCA Victor LSC 2251 $5.98—**HOVHANESS:** Mysterious Mountain; **STRAVINSKY:** Fairy's Kiss—Divertimento. Chicago Symphony, Reiner.
		Mercury SR 90132 $5.98—**KODALY:** Hary Janos; **BARTÓK:** Hungarian Sketches; Roumanian Dances. Minneapolis Symphony Orch., Dorati.

MUST BUY	ON HAND	
		RCA Victor LSC 2221 $5.98—**MENDELSSOHN:** Symphonies—No. 4 in A Major ("Italian"); No. 5 in D Minor ("Reformation"). Boston Symphony Orch., Munch.
		Columbia MS 6049 $5.98—**MOZART:** Piano Concerti—D Minor (K. 466), F Major (K. 413). Serkin, Marlboro Festival Orch., Schneider.
√		London OSA 1402 4 12" $23.92—**MOZART:** The Marriage of Figaro (complete opera). Soloists, Vienna Philharmonic Orch. & Chorus, Kleiber.
		Angel S. 35407 $5.98—**MOZART:** Symphonies—No. 25 in G Minor; No. 40 in G Minor. Philharmonia Orch., Klemperer.
		RCA Victor LSC 2267 $5.98—**OFFENBACH:** Gaite Parisienne; **KHACHATURIAN:** Gayne. Boston Pops Orch., Fiedler.
		Capitol SP 8431 $5.98—**ORFF:** Praelusio from Catulli Carmina, etc. Roger Wagner Chorale.
		RCA Victor LSC 6139 $23.92—**PONCHIELLI:** La Gioconda (complete opera). Milanov, Warren, Rome Opera Orch. & Chorus, Previtali.
		Warner Bros. BS 1240 $5.98—**PRINCE:** Opus Jazz, Export U.S.A.; **BERNSTEIN:** West Side Story—Ballet Music. Orch., Robert Prince.
		Everest 3001 $5.98—**PROKOFIEV:** Chout—Ballet. London Symphony Orch., Susskind.
√		RCA Victor LSC 2150 $5.98—**PROKOFIEV:** Lieutenant Kije; **STRAVINSKY:** Song of the Nightingale. Chicago Symphony Orch., Reiner.
		Mercury SR 90006 $5.98—**PROKOFIEV:** Love for 3 Oranges—Suite; Scythian Suite. London Symphony Orch., Dorati.
		London OSA 1406 4 12" $23.92—**PUCCINI:** Madame Butterfly (complete opera). Tebaldi, Bergonzi, Rome St. Cecilia Orch., Serafin.
		RCA Victor LSC 2183 $5.98—**RACHMANINOFF:** Isle of the Dead; **RAVEL:** Rapsodie Espagnole; Pavane. Chicago Symphony Orch., Reiner.
√		Angel S 35505 $5.98—**RIMSKY-KORSAKOV:** Scheherazade. Royal Philharmonic, Beecham.
√		London CS 6046 $4.98—**RODRIGO:** Guitar Concerto; **FALLA:** Nights in the Gardens of Spain. Yepes, Soriano, Spanish National Orch., Argenta.
		Omega 15 $5.95—**ROUSSEL:** Piano Concerto; The Spider's Feast. Helfer, Paris Cento Soli Orch., Baudo, Albert.
		Mercury SR 90012 $5.98—**SAINT-SAËNS:** Symphony No. 3 in C Minor ("Organ"). Dupre, Detroit Symphony Orch., Paray.
		Vanguard VRS 2019 $5.98—**SCHUBERT:** Quintet in A. Matthews, Vienna Konzerthaus Quartet.
		Epic BC 1009 $5.98—**SCHUBERT:** Symphony No. 9 in C Major ("Great"). Cleveland Orch., Szell.
		Capitol SPBR 8448 2 12" $11.96—**SHOSTAKOVICH:** Symphony No. 11. Houston Symphony Orch., Stokowski.
√		London OS 25005 $5.98—**SIBELIUS:** Songs. Fagstad, London Symphony Orch., Fjeldstad.

MUST BUY	ON HAND	
✓		Columbia MS 6024 $5.98—**SIBELIUS:** Symphony No. 2 in D Major. Philadelphia Orch., Ormandy.
		Angel S 35458 $5.98—**SIBELIUS:** Symphony No. 7 in C Major; The Oceanides; Pelleas and Melisande. Royal Philharmonic, Beecham.
		London CS 6008 $4.98—MUSIC OF JOHANN STRAUSS. Vienna Philharmonic, Boskowski.
		Mercury SR 90178 $5.98—STRAUSS FAMILY ALBUM. Minneapolis Symphony Orch., Dorati.
		Decca 79999 $5.98—**R. STRAUSS:** Also sprach Zarathustra. Berlin Philharmonic Orch., Bohm.
		Epic BC 1011 $5.98—**R. STRAUSS:** Death and Transfiguration; Don Juan; Till Eulenspiegel. Cleveland Orch., Szell.
		Angel S 3563 D/L 4 12" $25.92—**R. STRAUSS:** Der Rosenkavalier (complete opera). Schwarzkopf, Edelmann, Stich-Randall, Philharmonia Cho. & Orch., Karajan.
		London CS 6009 $4.98—**STRAVINSKY:** Petrouchka. Suisse Romande Orch., Ansermet.
		Everest 3009 $5.98—**STRAVINSKY:** Symphony in 3 Movements; Ebony Concerto. London Symphony Orch., Goossens; Woody Herman Orch.
✓		Westminster 203 2 12" $11.96—**TCHAIKOVSKY:** The Nutcracker. Philharmonic Symphony of London, Rodzinski.
		Audio Fidelity 50002 $6.95—**TCHAIKOVSKY:** Symphony No. 6 in B Minor ("Pathétique"). Virtuoso Symphony of London, Wallenstein.
		Everest 3006 $5.98—**VAUGHAN WILLIAMS:** Symphony No. 9 in E Minor. London Philharmonic, Boult.
		Angel S 3552 C/L 3 12" $18.98—**VERDI:** Falstaff (complete opera). Schwarzkopf, Gobbi, Philharmonia Orch. & Chorus, Karajan.
		London OSA 1405 4 12" $23.94—**VERDI:** La Forza del Destino (complete opera). Tebaldi, Del Monace, St. Cecilia Orch. & Chorus, Molinari-Pradelli.
✓		Bach Guild BGS 5001 $5.98—**VIVALDI:** The Four Seasons. Solisti di Zagreb, Janigro.
		Vox 10390 $5.98—**VIVALDI:** Gloria; Motteto a canto. Soloists, Pro Musica Chorus & Orch., Couraud.
		RCA Victor LSC 2255 $5.98—**WAGNER:** Die Götterdämmerung—Finale; Tristan und Isolde—Prelude and Liebestod. Farrell, Boston Symphony Orch., Munch.
✓		London OSA 1204, OSA 2 12" each, $11.96 each—**WAGNER:** Die Walküre—Act I & Act III. Flagstad, Svanholm, Edelmann, Vienna Philharmonic, Knappertsbusch, Solti.
		Angel S 35506 $5.98—**BEECHAM LOLLIPOPS**—Berlioz, Debussy, Sibelius, Suppé, etc. Royal Philharmonic, Beecham.
		Capitol SP 8380 $5.98—**OVERTURE**—Tchaikovsky "1812", etc. Hollywood Bowl Orch., Slatkin.
		Period S 743 $5.95—**PERCUSSION MUSIC** by Harrison. Colgrass, Benson, Strang. Percussion Ens., Price.
		Audio Fidelity 50009 $6.95—**RUSSIAN COMPOSER MASTERPIECES**—Glinka, Rimsky-Korsakov, Borodin, etc. Virtuoso Symphony Orch. of London, Winograd.
		Decca 7100001 $5.98—**SYLVIA MARLOWE**—HARPSICHORD MUSIC — Couperin, Rameau, Haydn, Purcell, etc.
		Columbia CS 8095 $5.98 — **FLOWER DRUM SONG** (Rodgers-Hammerstein). Andre Kostelanetz Orch.

MUST BUY	ON HAND	
		London OSA 1301 3 12" $17.94—**LEHAR:** Giuditta (complete operetta). Gueden, Vienna State Opera Orch., Moralt.
		Capitol SW 740 $5.98—**THE KING AND I** (Rodgers-Hammerstein). Soundtrack.
		London OSA 1205 2 12" $11.96—**LEHAR:** The Merry Widow. Gueden, Orch. Stolz.
		Columbia OS 2015 $5.98—**MY FAIR LADY** (Lerner-Lowe). Original London Cast.
		Capitol SWAO 505 $5.98 — **OKLAHOMA!** (Rodgers-Hammerstein). Soundtrack.
		Capitol ST 992 $4.98—**SOUTH PACIFIC** (Rodgers-Hammerstein). Fred Waring.
		RCA Victor LSC 2226 $5.98—**RODGERS:** Victory at Sea—Vol. II. Symphony of the Air, Bennett.
		Columbia OS 2001 $5.98—**WEST SIDE STORY** (Bernstein). Original Cast.
		Capitol SW 993 $5.98—**NAT KING COLE**—ST. LOUIS BLUES.
		Capitol ST 1037 $4.98—**HARRY JAMES**—THE NEW JAMES.
✓		Atlantic SD 1284 $5.98—**MODERN JAZZ QUARTET**—ONE NEVER KNOWS.
		Decca 79209 $5.98—**HAL McKUSICK**—CROSS-SECTION—SAXES.
		Riverside 1102 $5.95—**THELONIUS MONK**—MONK'S MUSIC.
		Stereo 7017 $5.95—**SONNY ROLLINS**—WAY OUT WEST.
		Capitol ST 866 $4.98—**RAY ANTHONY**—YOUNG IDEAS.
		Capitol ST 868 $4.98—**LES BAXTER ORCH.**—PORTS OF PLEASURE.
		London PS 137 $4.98—**STANLEY BLACK ORCH.**—CUBAN MOONLIGHT.
✓		RCA Victor LSP 1773 $5.98—**BOB AND RAY THROW A STEREO SPECTACULAR.**
		Capitol ST 959 $4.98—**LES BROWN ORCH.**—CONCERT MODERN.
		Concert-Disc CS 36 $6.95—**SILK SATIN, AND STRINGS.** Radiant Velvet Orch., Caesar Giovanni.
		London PS 116 $4.98—**TED HEATH**—HITS I MISSED
		Westminster WST 15009 $5.98—**DICK LEIBERT**—LEIBERT TAKES RICHMOND
		Counterpoint 5561 $5.95—**AFRO-STEREO**—Cyril Jackson
		Vanguard 2011 $5.98—**THE QUEEN'S BIRTHDAY SALUTE.** Royal Artillery Band.
		Jubilee S 1083 $5.98—**DELLA REESE**—AMEN! (Gospel Songs).
		Capitol ST 915 $4.98—**NELSON RIDDLE ORCH.**—SEA OF DREAMS
		London PS 110 $4.98—**EDMUNDO ROS**—ROS ON BROADWAY
		RCA Victor LSP 1866 $5.98—**MUSIC FOR BANG BAAROOM AND HARP**—Dick Schory.
		Capitol SW 1069 $5.98—**FRANK SINATRA**—COME DANCE WITH ME
		Capitol SP 8462 $5.98—**SEA CHANTIES.** Roger Wagner Chorale.
		Capitol SW 845 $5.98—FRED WARING AND THE PENNSYLVANIANS IN HI-FI.

Stereo All-Around

equipment / **C. M. WALTERS, JR.**

Problem: Better dispersal of stereo sound in paneled recreation den with widest possible listening area.

Solution: My stereo tastes are probably no different than those of most readers of this article. In a recreation den, I felt that the stereo spread should be as great as possible.

TWO floor standing speaker systems, no matter how oriented, did not create the ideal effect. The only feasible solution seemed to call for more speakers—either as a "third channel" (still a doubtful solution)—or two separate full-range speakers on each channel. I settled for the latter and it works better than I had anticipated.

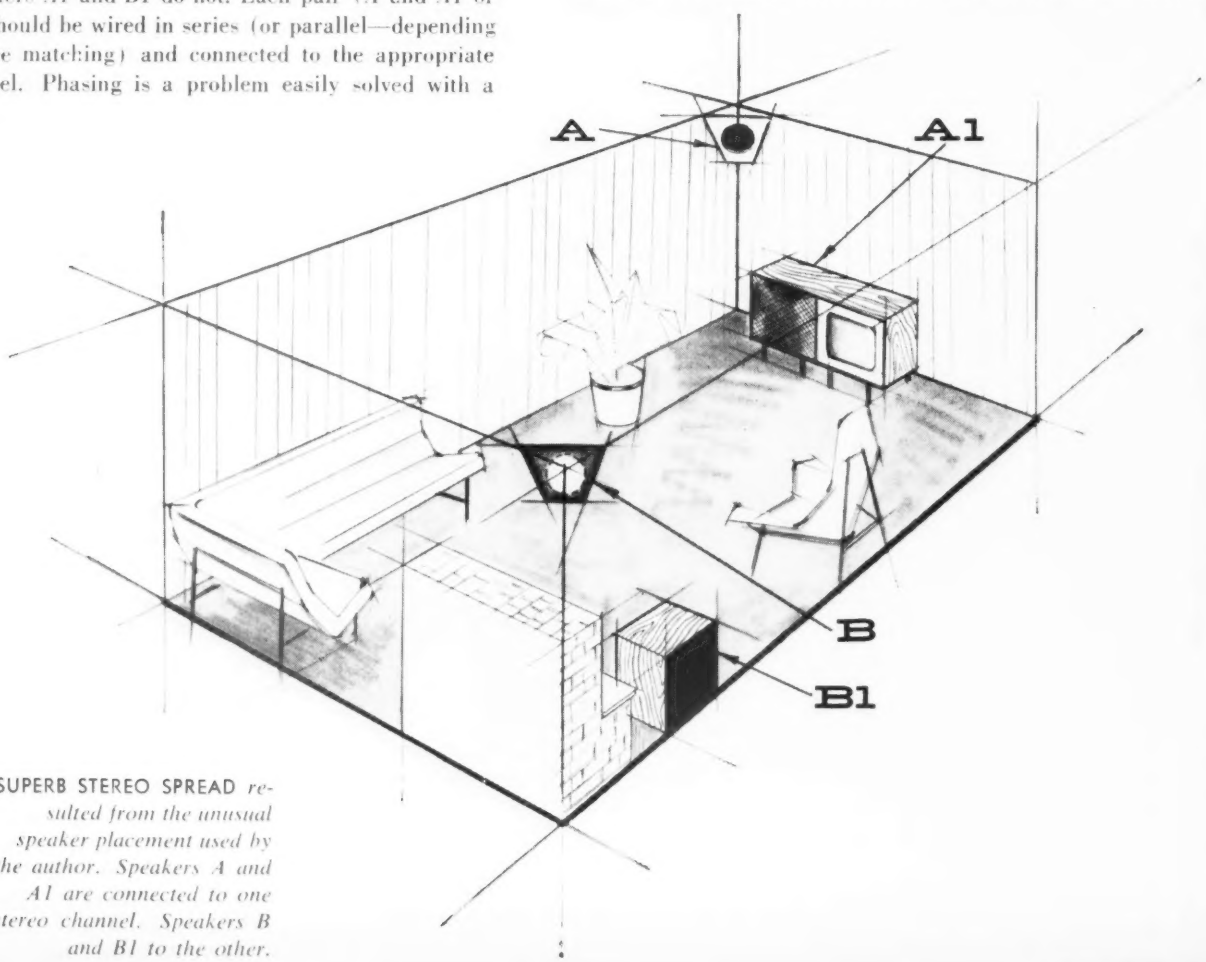
My 12 x 18-foot den is diagrammed below. My two original full-range speaker systems are labelled *A1* and *B1*. Two ceiling-type corner speakers using a pair of cheap 8-inch coaxials (Lafayette Radio SK-92) are labelled *A* and *B*. The corner ceiling speakers slope downward at a slight angle—which I judge to be about 70°. They face one another, although speakers *A1* and *B1* do not. Each pair (*A* and *A1* or *B* and *B1*) should be wired in series (or parallel—depending on impedance matching) and connected to the appropriate stereo channel. Phasing is a problem easily solved with a flashlight battery. Make sure all the speakers work in the same phase relationship at the same time.

As you stand under one ceiling speaker, you should hear the other ceiling speaker and as you walk across the room, the "stereo center" should be filled by a combination of *A1* and *B1*. Do not hesitate to move either floor standing speaker along its wall till the entire room is alive with directional stereo of optimum depth and spread.

Undeniably, this is unconventional and the only excuse I can offer for its use is that it works.

—C. M. Walters, Jr.

Speaker placement for good stereo is the secret of success. We are interested in learning more about unusual stereo speaker arrangements. If you have a successful layout that is not exactly according to the "book," why not submit the plan to us with 200-250 words describing how it was accomplished. Publishable suggestions will be paid $25 upon acceptance. In cases of duplication, the letter with the earliest postmark will be accepted. **—Ed.**



SUPERB STEREO SPREAD *resulted from the unusual speaker placement used by the author. Speakers A and A1 are connected to one stereo channel. Speakers B and B1 to the other.*



placid jazz pianist

While Ahmad Jamal tinkles, the critics rage at his keyboard approach. So what, if no one likes it but the record buying public

feature review / **DON GOLD**

● **PORTFOLIO OF AHMAD JAMAL**—Ahmad Jamal (piano), Israel Crosby (bass), Vernell Fournier (drums). Old Devil Moon; Seleritus; It Could Happen To You; Ivy; Tater Pie; This Can't Be Love; Autumn Leaves; Ahmad's Blues; Let's Fall In Love; Aki Ukthay "Brother And Sister"; You Don't Know What Love Is; I Didn't Know What Time It Was; So Beats My Heart For You; Gal In Calico; Our Delight. **Argo LP 2638 $7.98. (Stereo $9.96)**

Musical Interest: **Moderate**
Performance: **Slick and superficial**
Recording: **Good**

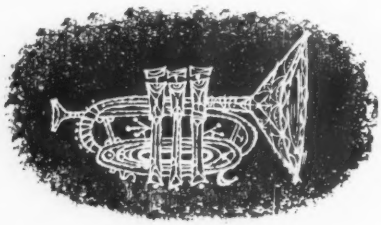
Argo Records regally salutes its sales king in this two-LP, dignified portfolio. Jamal, the 28-year-old Pittsburgh-born pianist, comes of commercial age with the release of this impressive limited edition, designed to commemorate his success to date for Argo.

Jamal has reached this climactic point in his career after Argo sold several unlimited editions of his work. Among the Argo-Jamal LPs issued to date are: Chamber Music of the New Jazz (Argo 602); Count 'em 88 (Argo 610); But Not For Me (Argo 628), and a recently released Ahmad Jamal Vol. IV (Argo 636). This limited edition portfolio,

recorded in September, 1958 at the Spotlite Club in Washington, D.C., presents Jamal in characteristic environment and indicates quite vividly his virtues and weaknesses.

It is vital at this point to appraise Jamal within the framework of the jazz world he inhabits. While intensely-motivated jazz pianists dogmatically strive to create their own worlds in the face of potential poverty, Jamal calmly tinkles his treble notes into the hearts of the record-buying public. Jamal is intense, too, but in an introspective, contemplative, non-apparent way. In front of a piano, he is physically restrained, yet is the customers' man, building a fixation for a right handfull of treble notes into a formula that enchants thousands of fans.

These days, only a handful of jazz LPs manage to make any best seller list. Trumpeter Jonah Jones discovered "The Formula" after years of playing expertly. Erroll Garner, the major pianist to whom Jamal is often and unjustly compared, had "The Formula" inherent in his style, but awaited



proper exploration. Jamal has had his own trio for almost ten years (he began in Pittsburgh, but now lives in Chicago), but only recently have his records begun to sell in vast quantities.

Most of the jazz writers spouting some form of criticism have accepted the talent and popularity of Jones and Garner. However, a solid bloc of them has risen in opposition to Jamal's keyboard approach. Their usual tactical maneuver groups Jamal with a variety of facile, but repetitious, cocktail pianists—the breed of musician dedicated more to audience delight than to art.

Jamal, undaunted by this criticism, has moved along, selling LPs for Argo at an incredible pace. A host of jazz fans have accepted him, on his own, almost rigid, terms. A group of leading jazz musicians, well-respected by critics and fans alike, have endorsed his efforts—among them trumpeter Miles Davis, who is currently beyond reproach on the critical front. Davis not only has recorded Jamal's compositions, he has openly expressed infinite respect and admiration for the pianist's work.

In the face of these conflicting forces, Jamal overtly has remained a stoic, working regularly, selling records, and concerning himelf more with his own Moslem philosophy than with any material benefits. Despite his emphasis on personal values, however, Jamal must be moved by his ascending income. His first recordings, made for the neglected subsidiary of a major label, were issued originally in unintentionally limited editions and only after Argo merchandised him effectively were these original discs re-issued—to capitalize on Argo's effort.

For Argo, Jamal has been a whirlwind. The backbone of a growing jazz catalog, the sale of his LPs for the Chicago-based company has made larger record firms eye Argo enviously. Jamal's commercial success has been no one-man accomplishment. His trio is a trio. Bassist Crosby and drummer Fournier work closely with Jamal, without intruding as rampant soloists. They support Jamal without interfering or competing with him. This is apparent all the way through the *Portfolio of Ahmad Jamal.*

Other matters are apparent, too. Jamal's entire style stems from his deliberately limiting concentration on single-note, upper treble lines. He approaches each composition in these terms. He uses bass figures for contrast or shock value, but does so sparingly. He utilizes chordal patterns as climactic transitions or to frame his high-note doodling. Jamal feels no obligation to be fleet. He is not compelled to "fill" throughout with notes. He appears to be interested in the juxtaposition of delicately touched lines and space.

As a result, his upper keyboard mannerisms often assume the structure of the "comping" (the backing of a soloist by a pianist) or other pianists. At times concerned with preserving melodic worth, Jamal often disturbs his own intention by toying with fragile devices or intrusive figures. He succumbs, also, to a relentless repetition of a favorite device. His pianistic touch is exemplary; he does not assault the instrument. His playing manifests wit, too, although it often emerges in rather obvious fashion, as in the insertion of the line of "*But Not For Me*" during *This Can't Be Love* or the frail allusion to Ferde Grofé during *I Didn't Know What Time It Was.* Each performance in this portfolio manifests Jamal's concern for appealing and steady rhythmic content. Each of them, too, illustrates his accent on simplicity. There are no dreadfully dissonant or even mildly experimental sounds here. Jamal has found a groove and he is moving along within it.

It is, unfortunately, a modest groove at best. Limited by his self-imposed devotion to tinkling, Jamal tends to deny the capacity of his chosen instrument. A knowledgeable, technically astute pianist, Jamal rarely calls on his command of the instrument at its most impressive potential. Instead, he chooses to toy with themes and figures, satisfied with a sort of individual-without-progress. He has resolved a style and adheres to it, yet it is a style barren of positive action, profound ideational strength, or an understanding of the inherent differences among songs in his repertoire. He imposes a stiffly-conceived formula in his material, rather than allowing the nature of the material to assist in directing his attack. Therefore, there is a dulling sameness to the bulk of his performances as represented in this package, as he allows his treble fixation to subordinate his over-all pianistic ability.

Jamal's greatest potential may be as a composer. *Seleritus* and *Aki Ukthay* are melodic ballads, extensions of Jamal's lightly romantic nature. Although his execution of his own compositions adheres to his inflexible pattern, the compositions themselves indicate promising creative artistry, as Miles Davis and other Jamal devotees have stated.

Now that Jamal is a commercially successful jazz pianist, it remains for him to pursue the ends of art. If he is to exert substantial influence on the course of jazz, he must face and master the complexities of his art. He is able to do so, if he is willing. But until he is so moved he will remain the tinkling piano in the next apartment.

• **Don Gold** *for most of his 28 years has been particularly active in the jazz world. He received his Master's degree in journalism from Northwestern University in 1953, and since has served, as reporter, associate editor, and managing editor,* Down Beat Magazine *for more than two years. Currently, he is working as jazz promotion director for* Playboy *magazine.*



Don Cornelius

TV AND ALL THAT JAZZ

humor / **FRANK JACOBS**

NINETEEN fifty-nine seems destined to go down as the year when the record industry discovered television, or vice-versa. Just take a look at some of the new jazz releases, and you will see what we mean. Scarcely a month passes without a dozen new albums of TV "theme music" hitting the record store and supermarket racks.

It all started, of course, with *Peter Gunn*. If there were any doubts as to the video interests of hi-fi fans, the indefatigable Mr. Gunn dispelled them all. The descriptive themes from this weekly detective show have been interpreted by nearly a score of groups performing on practically every major label. So brisk have been the sales of these albums that the "theme music" approach has now spread to just about every sleuth show on the networks. The TV jazz fan can now hear music from *M Squad*, *Perry Mason*, *77 Sunset Strip*, *Highway Patrol*, *Mike Hammer*, *Richard Diamond*, and heaven knows how many others.

Of course, in planning these records, it was found that several of the shows featured very little theme and consequently very little music. This, however, proved to be no barrier, a com-

poser being called in to turn out themes especially for the recording session.

From all indications, there is a trend in the making. Obviously, jazz and detective shows go together like corn, beef, and cabbage. It just seems a waste of raw material that the record-makers have limited themselves to whodunnits. Why stop there when there are dozens of other well-known TV shows to choose from? And as we noted earlier, if the show doesn't happen to have any music, some appropriate melodies can always be composed.

To illustrate the point, let's see how the record industry might treat some of the other popular TV programs. The following are reviews of some TV jazz records which may very well be available in the near future:

"This Is Your Life Jazz"

The heart-warming scenes from *This Is Your Life* serve as the basis for this album, which features Weep Minch and His Emotionally Moved Five. The first sounds heard are those of a solo clarinet, wailing the poignant *Ralph Edwards Waltz*. From there, the combo belts out three tender choruses of *Why, It's Really Uncle Jim*, followed by successive interpretations of *Reunion With Old Family Doctor, Reunion With Old High School Teacher*, and *Reunion With Old Wife*. The group undoubtedly does its best work rendering the scintillating *Ralph, You Dropped The Script!* although some purists may prefer the straightforward strains of *I Don't Remember You At All, Honest!* In all, it's an album of heartfelt jazz blown with plenty of real feeling.

"TV Newscast Jazz"

In this album, the history-making events seen each day on TV newscasts provide the impetus for 24 specially composed pieces. Played here by Flash Minch and His Five Correspondents, the selections cover nearly all of the world's major troublespots.

After two brief choruses of *Teletype Prelude*, the boys kick off with a jump arrangement of the familiar *Gromyko Veto*. Two solo numbers follow. In the first, we hear a tenor sax improvisation of *On The Road To West Berlin*. In the second, combo leader Flash Minch dusts off his trumpet for an upbeat version of *Fallout Over Yucca Flat*. Side 1 concludes with an inspired collective effort, *The Summit Fling*.

It is perhaps on the flip side where the group really comes into its own. Here we can absorb such favorites as *Hello, Huntley, Goodby Brinkley, The Bob Trout Rock*, and *The Sound Has Ended But Douglas Edwards Lingers On*.

"TV Wrestling Jazz"

Inspired by the nightly wrestling matches on TV, this album will be as eagerly received by the sports fan as it will by the jazz aficionado. Featuring Gouger Minch and His Five Matmen, the album is divided into three parts—two preliminary selections and a lengthier main event theme. The first band, which boasts the stickwork of the sensational 12-year-old West Coast drummer, Freddie Fleen, is a quick-rhythm number called *The Abdominal Stomp*. Following this comes the blues-like *Ordeal By Armlock* in which Buster Fosdick's stratospheric alto sax simulates the agonized shrieks of a fouled wrestler.

The group hits its peak playing the main event theme, *Allegro For Two*. In an inspired arrangement featuring bassist Frisky Smith, the music describes two wrestlers trying to strangle each other on the ropes.

"What's My Line Jazz"

What's My Line Jazz relates musically all of the spine-tingling intrigue for which this panel show is famous. As played by Ferret Minch and His Blindfolded Five, the record is a "must" for TV jazz buffs.

A la *Peter And The Wolf*, each regular panelist is identified by a particular instrument—Dorothy Kilgallen by trumpet, Arlene Francis by clarinet, Bennett Cerf by guitar, and moderator John Daly by vibes. The disc opens with short instrumentals as the players begin to gather for the session. This is immediately followed by an interesting counterpoint medley between the trumpet and vibes called *In the Context of the Question—No!* This leads to a rather raucous jam session which finally winds up with a vibe solo bearing the strains of *No Conference Was Called For*. Later on, with the addition of the double bass Mystery Guest, a clever jazz fugue is developed. The fugue, unfortunately, is never completed, due to time running out.

"Meet The Press Jazz"

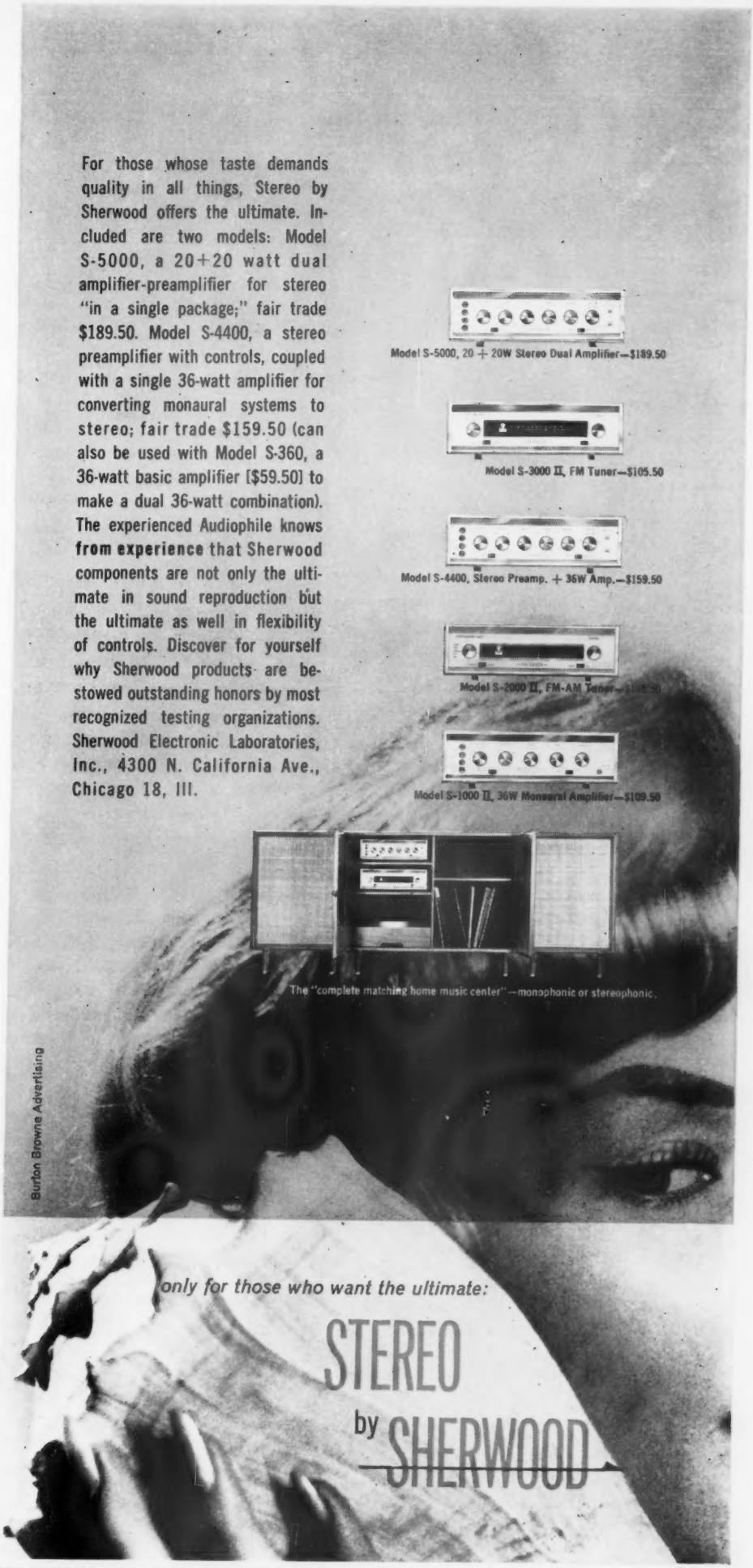
The dynamic throb of the nation's pulse is captured vividly here by Scoop Minch and His Inquisitive Five. The album leads off with a cool treatment of the *Washington Post March*, followed by a Minch original, *I Didn't Hear The Question, Mr. Spivak*. Particular mention should be made of Side 1, Band 5, where the brass belts out the *Senator Kennedy Sidestep* while the piano improvises on the familiar *May Craig Riff* motif in the background.

"Weather Report Jazz"

This record by Sky Minch and His Low-Pressure Five provides a treat for weather-wise jazz lovers. The selections range from the strident *Hurricane Hazel Heads Toward Miami* to the cooler tempos of *Cold Air Mass Moving In From Canada*. Especially worthy of note are the first three bands of Side 2, where we hear trombonist Kat Kincaid carry the melody in three swinging selections—*Hottest August 6th Since 1904 in Phoenix, Hail Storm Barely Misses Boston*, and the popular *Barometer Dip*. In the record's final number, all the boys really let loose in a wide-open version of *Let's Look At the Weather Map*. Carol Reid then takes over with a breathless solo of her famous Charleston number *Have a Happy*.

These, of course, are just a sampling of the releases that you can expect in the near future. As you can see, there are many programs just waiting to be honored by a jazz album. And should the shows themselves be exhausted, the record-makers can always turn to other TV standbys, such as commercials, station breaks, and test patterns. Or have you gotten the picture already?

• **Frank Jacobs** *is a free-lance writer who, for some three years, has contributed articles, interviews, and a various amount of non-classifiable material to such magazines as* Mad *and* HiFi Review. *He has also edited a pictorial encyclopedia. He says he lives in New York City with his typewriter, a late '43 Smith-Corona, and a black-and-white, housebroken mortgage. An ardent hobbyist, he claims fame in several states for his impressive collection of past-due bills.*


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4 **"... marvelous stereo sound."** *(Ravel: Daphnis and Chloe (Complete Ballet); Alborada del Gracioso; Le Tombeau de Couperin; Chorus of Radiodiffusion Française; Orch. Théâtre National de l'Opéra de Paris; Rosenthal, Cond.*—WST 204) NEW YORK TIMES

5 **"Magnificent stereo directionality, terrific stereo depth."** *(Saint-Saëns: Organ Symphony; Schreiner; Organ; Utah Sym.; Abravanel, Cond.*—WST 14004) H.F. REVIEW

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BEST OF THE MONTH

- London's super-spectacular Wagnerian disc premier of **Das Rheingold**—with Flagstad, Svanholm, George London, 18 tuned anvils and a thunder-sheet—eclipses all other stereo releases this month. It must be heard to be believed. (see pp. 30-31)
- RCA's $2.98 Camden label on a much more modest level has come up with a "best buy"—Grieg's **Peer Gynt** suites, recorded in Norway by the Oslo Philharmonic.—"A fine technical job . . . glowing performance . . . a splendid sounding ensemble." (see p. 49)
- Another fine RCA stereo release in the coupling of **Mysterious Mountain** of Hovhaness with Stravinsky's **Fairy's Kiss** Divertimento, courtesy Fritz Reiner and the Chicago Symphony.—"Hovhaness has written a modern masterpiece. . . . Reiner leads . . . a tremendous reading." (see p. 49)

• **BACH:** Italian Concerto; French Suite No. 5 in G; Toccata in D; Contrapunctus XV from The Art of Fugue; Fantasia in C Minor. Sylvia Marlowe (harpsichord). **Decca DL 710012 $5.98; Mono—DL 10012 $3.98**

Musical Interest: **High**
Performance: **Elegant, with a minor reservation**
Recording: **Fine**
Stereo Directionality: **See below**
Stereo Depth: **See below**

As in the case of the earlier release of harpsichord music by various composers, this disc, with its concentration on the music of one composer, represents a valuable contribution by an admirable artist.

The "minor reservation" referred to above concerns the fast tempo of the slow movement of the Italian Concerto, with its resulting superficiality of feeling. A comparison with James Friskin's recording of the same work strengthens my opinion. Otherwise, though, these are excellent performances.

The recording, too, is excellent. The stereo version adds no "directionality" as such (why should it, in the case of a single instrument?), but it does enhance the sense of realism. **D. R.**

• **BACH:** Mass in B Minor. Friederike Sailer (soprano), Margarete Bence (contralto), Fritz Wunderlich (tenor), Erich Wenk (bass), Swabian Chorale & Orchestra of the 35th German Bach-Festival, Hans Grischkat cond. **Vox STPL 511.283 3 12" $17.85**

Musical Interest: **Himalayan**
Performance: **Too often disappointing**
Recording: **Good and bad**
Stereo Directionality: **Excellent**
Stereo Depth: **Fine**

In view of the magnitude of such an undertaking, it seems a pity not to be able to report on the results with more enthusiasm. Yet, I must reluctantly state that, in spite of some very excellent qualities in both the performance and the recording, this is a largely unsatisfying version of one of the great monuments of musical art.

Perhaps it would be only fair for me to state that, as one who has conducted this work, I cannot help but approach it with certain ideas about the way in which it should be performed. Yet, I am not so set in my ways that I cannot accept another approach—provided that it is a convincing one. Unfortunately, for too great a proportion of this version, try as I might, I remain unconvinced.

Now for the details, with the "credit" side of the ledger dealt with first. The chorus, while it seems to be composed of amateurs, is indeed well trained. The singing is nicely modulated; there is no shouting, even in the climactic moments. In my detailed running notes on the performance I have listed the second *Kyrie Eleison*, the *Gratias Agimus*, and the *Credo in unum Deum as* "good." The *Osanna* is sung with good spirit, and the *Pleni sunt coeli* has excellent articulation, with admirable preservation of clarity, despite the complexity of the part-writing.

The soloists are all excellent. Moreover, the conductor's conception of the tempo of all of the solos and duets seems to me to be just right. These factors combined with the excellent directionality of the stereo recording, combine to make the solo portions the outstanding aspects of this album.

In view of these positive factors, where is the lack? Again, here are my running notes. *Qui tollis*, just a shade too fast to be emotionally moving; *Cum Sancto Spiritu*—lacks real "bite"; *Et incarnatus est*—too fast and superficial in feeling; *Crucifixus*—too fast, does not create the requisite mood; *Et resurrexit*—too slow, not enough elation in the chorus; closing trumpet part sounds lethargic; *Confiteor*—the "magic" is missing from the hushed section just before the words *"Et expecto,"* which lack propulsion; *Dona nobis*—too fast, superficial.

In other words, these vital choruses, which are, after all, the very core of the work, just fail to be convincing. Moreover, in many portions the chorus is too distant relative to the orchestra. This is especially true in the case of the *"Gloria"* and the *"Qui tollis."* In the latter, the beautiful opening alto phrase is covered up by the relatively unimportant "deedle-deedle" of the violas, and the two flutes are so unduly prominent that they all but cover up the entire chorus. These same faults are present in the monophonic version.

To sum up: the solo portions of this album can be recommended very highly, on the grounds of the conductor's conception, the soloists' skill, and the realism of the recording. The choral portions, on the other hand, are disappointing for too much of the time, not only because of the faulty balance, but mainly because of the superficiality of interpretation. **D. R.**

BALAKIREV: Islamey (see RACHMANINOFF)

• **BALAKIREV:** Symphony No. 1 in C Major. Royal Philharmonic Orchestra, Sir Thomas Beecham cond. **Angel 35399 $5.98**

Musical Interest: **Russian curio**
Performance: **Masterful**
Recording: **Excellent**
Stereo Directionality: **Some**
Stereo Depth: **Much**

This tuneful symphony is a colorful vehicle which Beecham rides with aplomb. The mono version (Angel 35399) was accorded the welcome usually extended the Baronet's sallies into the music of Muscovy and it seems to have staved off any competitive designs. The orchestral colors of the score are well served by stereo, with the depth of the sound benefiting more than instrumental directionality. **W. D.**

All records reviewed in this column as stereo must be played on stereophonic equipment. They CAN NOT be played on old style monophonic (single speaker) equipment without permanently damaging the record. Play at 33⅓ rpm with the RIAA setting.

● **BARTÓK:** Hungarian Sketches and Roumanian Dances. **KODALY:** Háry János—Suite. Minneapolis Symphony Orchestra, Antal Dorati cond. **Mercury SR90132 $5.98**

Musical Interest: **Bartók has it**
Performance: **Great**
Recording: **Great**
Stereo Directionality: **Superb**
Stereo Depth: **Just right**

There is no doubt that Dorati has a deep and abiding love for the music of Béla Bartók. He conducts with a deft and sensitive touch, as well as with humor, the beautiful Hungarian Sketches and Roumanian Folk Dances, transcribed by Bartók in 1931 for orchestra from early piano pieces. The composer spent some of his happiest times visiting the peasants and hill people of his native land and surrounding countries with Kodály, gathering research material for his extensive folk song literature. Experiences gained in this adventure exerted an enormous influence on his writing, especially as represented by the pieces on this disc—little masterpieces all.

When the monophonic issue was released some time ago it was considered a top Mercury effort. The stereo counterpart is almost every bit as good from the quality viewpoint. There is some pinching effect and breakup in the rousing reading of *Háry János*, but not so much so as to spoil everything. There is excellent balance everywhere, supported by a magnificent bass. A good combination of music, this—splendidly conducted, well recorded, and a must for the Bartók fan. **J. T.**

● **BARTÓK:** The Six String Quartets. The Fine Arts Quartet. **Concert-Disc CS-207, CS-208, CS-209 3 12" $6.95 each**

Musical Interest: **Modern masterpieces**
Performance: **Excellent**
Recording: **Very good**
Stereo Directionality: **Rather pronounced**
Stereo Depth: **Good**

Bartók's String Quartets are probably the most distinguished of this century. The first was completed in 1907, the second in 1917, the third in 1927, the fourth in 1928, the fifth in 1934, and the sixth in 1939. They span most of his European composing career; Bartók came to this country soon thereafter, remaining here to his death in 1945. The tragedy of his last years is not pleasant to remember; the fame that is now his should have come during his lifetime.

The quartets abound in technical and interpretive difficulties. They are bold, bizarre and rugged. Their modernism is unforced, but it presents—as with Beethoven a century ago—prickly problems for the executants. The Fine Arts ensemble boasts a splendid technique that permits emphasis on matters of interpretation. Their readings have the flow and the give-and-take of chamber music at its best. The stereo recording has a clarity and spaciousness that permits each instrument its individuality of tone and color without walling it off from its fellows.

Whether this added transparency is worth the substantially higher cost of these stereo discs over the competitive mono recordings of the Juilliard Quartet for Columbia, the Vegh Quartet for Angel, and the Parrenin Quartet for Westminster is a question that can be answered only by the potential buyer. String quartets are not as demanding as symphony orchestras in matters of directionality, spatiality and depth, and the benefits of stereo are open to argument.

This is an outstanding and courageous release. In performance, it is the peer of any of its competitors. In recording, it offers stereo as a piquant extra. **W. D.**

● **BEETHOVEN:** Violin Concerto in D, Op. 61. Jascha Heifetz, with the Boston Symphony Orchestra, Charles Munch cond. **RCA Victor LSC 1992 $5.98**

Musical Interest: **Sovereign**
Performance: **A "gee-whiz" technical accomplishment but lacking in warmth**
Recording: **OK**
Stereo Directionality: **OK**
Stereo Depth: **Could be better**

Nearly four years have passed since this recording was made. Ever since its monophonic release it has been widely hailed as a memorable account of the score. It was also one of the first RCA Victor stereo tape releases. And now, to round out the picture, here it is in stereo disc form, in sound that is a good deal fuller than its monophonic counterpart if yet without the overall gloss of the stereo tape.

I must confess to being less than enchanted with this performance, contrary to the generally high regard in which it is held. I find the team of Heifetz and Munch coldly, almost brutally efficient and showing little if any affection for the great work. I want this music to take wing and soar, I want to be impressed not with the brilliant mechanics of the performance but with the divine sense of spiritual power in the music. In short I find here a deficiency in the very elements which to me are the core of this work in particular, and Beethoven's music in general: lyrical nobility and grandeur. No amount of polish and refinement can take the place of these essential qualities. **M. B.**

● **BEETHOVEN:** Missa Solemnis in D Major, Op. 123. Uta Graf (soprano), Grace Hoffman (alto), Helmut Kretschmar (tenor), Albert Wenk (bass), North German Philharmonic Chorus and Orchestra, Walter Goehr cond. **Urania USD 1025-2 2 12" $11.90**

Musical Interest: **Imposing**
Performance: **Noteworthy**
Recording: **Occasionally harsh**
Stereo Directionality: **Leans to left**
Stereo Depth: **Good**

This unique and extremely demanding masterpiece has long been recognized as something of a Mount Everest in the recording field. Goehr and Urania have mounted a valiant expedition—but this particular musical peak has yet to meet its Hillary.

To be sure, stereo illuminates more of the score's complexities than does any previous version. If the inevitable comparison must be made with the 1953 Toscanini recording (RCA Victor LM 6018), one misses here the superb discipline of the Maestro's orchestra, the tremendous excitement of his *Credo* and the drama of his *Agnus Dei*. The forward surge generated by Toscanini's tempi carries the persuasive power to make listeners accept his reading as the one and only way to communicate this music. Regrettably, however, his vital and indeed historical performance is marred by erratic engineering and distorted balances. The sonic improvement offered by the new recording, therefore, is a particularly important factor to consider in this instance. And, while Goehr may not scale Toscaninian heights, his reading by no means slights the grandeur and passion of the Mass.

The general level of singing is satisfactory and the soloists occasionally rise even higher (Uta Graf sings very well in the *Sanctus*) considering the frequently antivocal character of the music they must cope with. Soloists and chorus are well balanced, but their balance with the orchestra is inclined to be variable.

The recording reveals a broad expanse of tonal canvas, but the sound has a strident, harsh quality, particularly in the climaxes. Reduction in the treble helps somewhat, but not always. Directionality favors the left channel and the separation, though noticeable, is sometimes elusive. Pre-echo occasionally makes its unwelcome presence felt and the surfaces are less than perfect. **G. J.**

● **OUVERTURES FRANÇAISES** — **BERLIOZ: Roman Carnaval; Corsair; LALO: Le Roi d'Ys; BIZET: Patrie.** Detroit Symphony Orchestra, Paul Paray cond. **Mercury SR 90191 $5.95**

Musical Interest: **Racy French music**
Performance: **Good but slow-paced**
Recording: **Quite adequate**
Stereo Directionality: **Good**
Stereo Depth: **Marred by dry sonics**

The monophonic version of this quartet of French overtures is technically good, musically boring by virtue of Paray's slow, slow readings. The stereo spells it out in fuller spatiality, and it seems even slower. The late, great Furtwängler used to pull off a remarkable trick with tempo by establishing a lethargic pace, but then he would imperceptibly quicken the pace and carry the orchestra to overpowering heights. Paray never does get out of the rut and even in the *ff* tumult of *Carnaval Romain* and *Corsair* there is something lacking, a dullness, a feeling that the orchestra is not reacting spontaneously to an inspired conductor, but just going through some boring music for the umpteenth time.

Le Roi d'Ys would lull almost anyone to sleep after Paray gets past the most beautiful section (where the songful cello solo is skillfully played) and dawdles along to a not very exciting finale. Sonic presence is spectacular throughout, and Bizet's almost forgotten Overture to *Patrie* receives the best treatment of all as Paray here leads the Detroiters at a brisker tempo. **J. T.**

● **BIZET:** Carmen Suite. The Philadelphia Orchestra, Eugene Ormandy cond. **Columbia MS 6051 $5.98; Mono—ML 5356 $4.98**

Musical Interest: **Mixed**
Performance: **Super-polished**
Recording: **Rich**
Stereo Directionality: **Plenty**
Stereo Depth: **Enough**

This Suite contains ten numbers from the opera in a sequence that has no justification except that the sounds are pleasing. That also is the prime justification for this recording. The sounds made by The Phila-

delphia Orchestra are pleasing indeed. Whether they are the sounds most appropriate to the primarily vocal ones of *Carmen* seems scarcely the issue; it is hard to imagine a *Carmen* fan who will find strings and winds as seductive as his favorite heroine.

There is plenty of energy in these performances and an infinite amount of polish—but little passion. Columbia has provided a nice big acoustic for the music and the stereo version gives due and proper perspective to the proceedings. **W. D.**

BIZET: Patrie Overture (see BERLIOZ)

BLISS: Things to Come; Welcome to the Queen (see ELGAR)

• **BORODIN: Polovetsian Dances from Prince Igor; RIMSKY-KORSAKOV: Le Coq D'Or—Suite.** London Symphony Orchestra and Chorus, Antal Dorati cond. **Mercury SR 90122 $5.95**

Musical Interest: **Colorful coupling**
Performance: **Fine Rimsky**
Recording: **Good to excellent**
Stereo Directionality: **Well divided**
Stereo Depth: **Acoustically super**

Mercury's stereo re-issue of this familiar fare gains fairly little in the way of spatial illusion. Dorati conducts the London Symphony instead of his own Minneapolis orchestra, and he fails to get from the English ensemble the same dynamic excitement he exacts from the American group. Insecure singing, especially in the male choirs mars the Borodin effort, and *Coq D'Or* is definitely the better of the two sides. Some "frying" shows up in transient peak passages, but it can be attenuated easily enough. The monophonic release played through a stereo system and rendered as a "mono-diffused" record sounded even better than the stereo, despite its clear lack of directional spread. **J. T.**

• **BRAHMS: Piano Concerto No. 2 in B-flat, Op. 83.** Emil Gilels with the Chicago Symphony Orchestra, Fritz Reiner cond. **RCA Victor LSC 2219 $5.98**

• **BRAHMS: Piano Concerto No. 2 in B-flat, Op. 83.** Louis Kentner with the Philharmonia Orchestra, Sir Adrian Boult cond. **Capitol-EMI SG 7133 $5.98**

Musical Interest: **Monumental**
Performances: **Gilels—Olympian; Kentner—Fussy and weak**
Recordings: **Gilels' is closer and fuller**
Stereo Directionality: **Fine**
Stereo Depth: **Both good, with a slight edge to Kentner's**

The stereo re-issues of these two performances only serve to heighten the impression created by the monophonic editions of a few months ago. The Gilels-Reiner reading is one of the most imposing I've ever heard, while Kentner's is curiously timid and fussy.

Both stereos represent an improvement over their monophonic counterparts, the Capitol-EMI recording being slightly more successful than the RCA Victor in the department of directionality; the RCA, conversely, has a fuller, more resonant quality. **M. B.**

• **BRUCKNER: Symphony No. 7 in E Major.** Symphony Orchestra of the Southwest German Radio, Baden-Baden, Hans Rosbaud cond. **Vox STPL 510.752 2 12" $9.96**

Musical Interest: **Growing**
Performance: **Lightweight**
Recording: **Clear**
Stereo Directionality: **Reasonable**
Stereo Depth: **Reasonable**

Here's a situation. The mono version of this performance takes only two sides of one disc—at the mono price. In stereo, each movement takes a full side, so the symphony extends over two records—at stereo prices. Inasmuch as side 3 is less than 11 minutes long and side 4 is only 11½ minutes, three sides should have been sufficient.

The performance is fair, although more tonal weight would not be amiss in the big moments. Rosbaud uses the untampered text. The recording is clear, with good definition and separation, but there are one or two spots that could have been edited better on the master tape. **W. D.**

• **CARPENTER: Adventures in a Perambulator. PHILLIPS: Selections from McGuffey's Readers.** Eastman-Rochester Symphony Orchestra, Howard Hanson cond. **Mercury SR 90136 $5.95**

Musical Interest: **Real charmers!**
Performance: **Magnificent**
Recording: **Same**
Stereo Directionality: **Perfect**
Stereo Depth: **Also**

Mercury has given us a stereo re-issue of rather old-fashioned scores, but they are brimming with charm, magnificently recorded and conducted, and make for one of the most attractive stereo discs in the Mercury catalog. John Alden Carpenter's music describes an infant's daily adventure in a Chicago park, with a Nurse who is formidable, a Policeman who "walks like doom," a hurdy-gurdy, a Lake, Dogs, and of course, Dreams. A little masterpiece, a gem of orchestration, loaded with percussive 'effects,' and abundant with unashamed melody.

A too heavy reading would have reduced this little charmer to a sop, but Hanson treats the music with obvious sympathy and understanding. When the record was issued monophonically a long time ago (two years?) it did not seem to be quite as good as the older Concert Hall disc with Swoboda, but this new stereo release improves everything.

The McGuffey Readers were printed for schools by the hundreds of thousands before the turn of the century, and the episodes recorded are three well known stories taken from these old volumes, *The One Horse Shay*, *John Alden and Priscilla*, and *The Midnight Ride of Paul Revere*. A painting of the latter by Grant Wood provided the original stimulus for composer Burrill Phillips. Best of the trio is the Alden-Priscilla 'love song.' Although the recording is nearly three years old, it can be considered one of the top-flight Mercury stereos. Engineering is almost perfect, spatial depth is warm and full without loss of articulated lines, and the music comes off delightfully. **J. T.**

• **DANZI: Wind Quintet, Op. 67, No. 2; HINDEMITH: Kleine Kammermusik, Op. 24, No. 2.** The New York Woodwind Quintet. **Concert-Disc CS-205 $6.95**

Musical Interest: **Moderate**
Performance: **Excellent**
Recording: **Excellent**
Stereo Directionality: **Sufficient**
Stereo Depth: **Sufficient**

The two compositions on this disc present delightful contrast. The poised classicism of Franz Danzi, a contemporary of Mozart and Beethoven, differs distinctly from the sophisticated modernism of Paul Hindemith.

Both composers are well aware of the coloristic effects of the flute-oboe-clarinet-bassoon-horn combination. However, Hindemith is much the bolder spirit and there is more variety in his writing.

The performances have polish and vitality. The players are excellent instrumentalists and sensitive musicians. The tonal colors blend well in realistic recording, and each performer is located exactly by virtue of the effective stereo. **W. D.**

• **DEBUSSY: Images for Orchestra—Gigues, Ibéria, Rondes de Printemps.** Boston Symphony Orchestra, Charles Munch cond. **RCA Victor LSC 2282 $5.98; Mono—LM 2282 $4.98**

Musical Interest: **Debussy masterpieces**
Performance: **Top rank**
Recording: **Too thin**
Stereo Directionality: **Well divided**
Stereo Depth: **Too much at times**

But for the fact that Munch and Co. compete with one of the greatest stereo LP's ever issued, the new RCA Victor version of the complete *Images* could go to the head of the class. The writer has many times referred to London CS6013 as a stupendous example of what can be accomplished on stereo discs, in print, during lectures, and on broadcasts. The late Ataulfo Argenta and the Suisse Romande Orchestra turned out with their recording a medal-winning edition—one of the best of a long catalog of good London releases.

If London had issued the RCA Victor issue, it would likely have made a world of difference in the final result of tape to disc. The disc processing would appear to be the RCA weak link. Compare the two recordings yourself if you can, and note the difference in the *solidness* of tone. London's is alive, crisp, articulate, a stunning record interpretively and technically, while RCA Victor commits to its stereo grooves an interesting and powerful reading marred by thin sonics—a bright glossy result without enough compensating reverberatory warmth. The mono version is also troubled by shallow, overbright sound. Boston boasts some of the best first chair players in the world, and they do play superlatively. But the Suisse Romande first desk men play flawlessly too. The choice is London. **J. T.**

• **DEBUSSY: La Mer; Three Nocturnes—Nuages, Fêtes, Sirènes.** Amsterdam Concertgebouw Orchestra with Women's Chorus, Eduard Van Beinum cond. **Epic BC 1020 $5.98**

Musical Interest: **Masterpieces all**
Performance: **Nocturnes glorious**
Recording: **Exceptional**
Stereo Directionality: **Good**
Stereo Depth: **A trifle too much**

Epic released the monophonic counterpart of this coupling quite some time ago.

WAGNER'S
DAS RHEINGOLD...

LONDON – first again with the complete recording of an operatic masterpiece



SOLTI



WALDEMAR KMENTT as Froh



CLAIRE WATSON as Freia



KURT BÖHME as Fafner



JEAN MADEIRA as Erda



The orchestra in session under Solti



GEORGE LONDON as Wotan



the thunder and lightning department!

WAGNER would have enjoyed stereophonic sound hugely. The spectacle of the Flying Dutchman looming up out of the storm with his phantom band on every side of the audience with frightening efficacy would have satisfied his exuberant sense of drama to the *n*th degree.

From a stage-production point of view the inconvenient transformation in *Siegfried* of Fafner the Giant into Fafner the Dragon (plus attendant off-stage megaphone) could be accomplished without this somehow incongruous aid—and with fearful awesomeness. The spectacle of a terrified Mime cowering under an omnipresent Alberich, whose voice pursues him from every vantage point of the stage with inescapable relentlessness in **Das Rheingold** would have whipped up Wagner's dramatic appetite to undreamed-of lengths.

"One of the great recordings of the century," said the critic in *The Gramophone* after hearing our presentation. The impact of **Das Rheingold,** released this month stereophonically on OSA-1309 will be one which, with its dramatic veracity, will not only knock the listener sideways, but would also have knocked Wagner breathless and left him clamouring for a stereogram.

Complete Recording for the First Time

Available for the first time in the complete recording and using the same techniques as were used in the presentation of the historic *Walküre*, London engineers have aimed at a production as near as possible to the real thing. In some cases—as far as Wagner's occasionally near-impossible stage directions were concerned—even nearer, with meticulous thoroughness.

The transcendent power of the music is electrifying. In the stereophonic recording the sound swells and pulsates—burns under the strange magnetic symbolism of this dynamic herald to the fiery legend of *The Ring*.

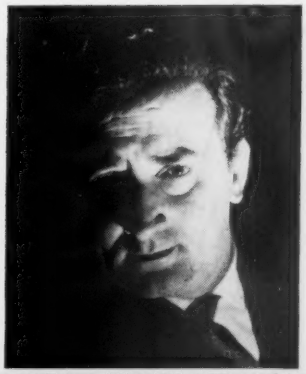
The theatrical requirements were studied by the cast as minutely as the musical score. The sound is as directional as the composer originally conceived it and the stage effects noted with painstaking exactitude.

D....in magnificent Stereo*

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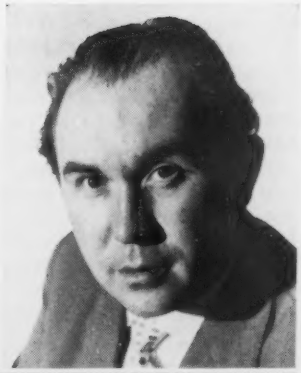
KIRSTEN FLAGSTAD as Fricka



GUSTAV NEIDLINGER as Alberich



SET SVANHOLM as Loge



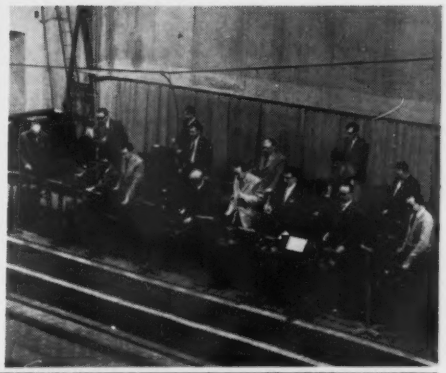
WALTER KREPPEL as Fasolt



The horns and Wagner tubas



A 'brigade' of harps!



Eighteen anvils

The Three Rhine Maidens:
ODA BALSBORG, HETTY PLUMACHER,
IRA MALANIUK as Woglinde,
Wellgunde and Flosshilde.



***DAS RHEINGOLD**
is also available in a brand new ffrr monophonic recording.

Great Artists

About some of the artists . . . **George London**—the brilliant Canadian bass-baritone who made such a sensation in the title-role of *The Flying Dutchman* at Bayreuth in 1956 was specially chosen for the part of Wotan. That great Wagnerian—**Kirsten Flagstad**—learnt the part of Fricka for the first time particularly for this recording. **Gustav Neidlinger,** giving a performance of diabolical fire as Alberich, King of the Nibelungs—a performance arduous in the extreme—was persuaded into the role for the last time and reaches matchless peaks in its execution. Tenor **Set Svanholm**—distinguished to Londoners for his performances in the *Ring* at Covent Garden—plays Loge, colleague of the gods Donner **(Eberhard Wachter)** and Froh **(Waldemar Kmentt)** and brother to Freia **(Claire Watson).**

A Recording Feat

With the Vienna Philharmonic Orchestra conducted by Georg Solti, a cast and orchestra of this calibre would be a rare and wonderful thing indeed on the stage today. For such a work and for such a tremendous feat of recording-engineering only the finest artistic material could possibly be used.

The result is something that will establish another landmark in the history of recorded sound.



PAUL KUEN as Mime



EBERHARD WACHTER as Donner

Write for free complete catalog LONDON RECORDS INC., Dept. LG, 539 West 25th Street, New York 1, N. Y.

Much to my delight and surprise, the *Nocturnes* in particular, fare even better than on the very fine mono release. The Concertgebouw brasses are tremendous; and the last section, *Sirènes*, generally considered the weakest of the *Nocturnes*, is sung with matchless artistry by the chorus. In the American recordings of this work, the choruses always manage to sound as though they needed more rehearsing. Here the chorus maintains with unerring control a constantly changing dynamic line, with some magnificently sustained *pianissimos*. I cannot recall when *Sirènes* has sounded so beautifully. It's enough to make a man want to go to sea.

La Mer does not receive quite the same perfect stereo treatment, but Van Beinum, whose career was ended by sudden heart failure in April, reads the score differently than Toscanini or Munch. He seems less concerned with precise articulation, and his dynamic changes are not brought about with such lightning suddenness. His is a more romantic way, and the sound he gets provides a broader perspective. Since he conducts one of the best orchestras in the world, the result is very satisfying even if articulation does take a secondary place. All things considered, this remains a wonderful album. **J. T.**

● **DEBUSSY:** Printemps—Symphonic Suite; Danse (orch. Ravel); **TURINA:** Danzas Fantasticas; La Procession Del Rocio. Royal Philharmonic Orchestra, Robert Irving cond. **Capitol-EMI SG 7130 $5.98**

Musical Interest: **Interesting coupling**
Performance: **Good Debussy**
Recording: **Adequate**
Stereo Directionality: **Well placed**
Stereo Depth: **Shallow**

Irving conducts the early Debussy score with delicacy, but his treatment of the Turina pieces is too suave, too pat. Debussy's unique feeling for harmonic texture is quite in evidence in *Printemps*, a product of 1887, when *La Damoiselle Elue* was also written. Where Argenta on London infuses Turina's music with contrasting languor and passion, Irving leads a merely competent but lack-lustre performance, and the sound of this stereo release suffers from lack of bass.

Printemps is highly interesting as performed here, but not worth the price of a mediocre second side. *Danse*, originally a youthful piano piece called *Danse Styrienne* is given the liveliest and most poetic treatment of all. **J. T.**

● **DELIBES:** Sylvia (complete ballet). London Symphony Orchestra, Anatole Fistoulari cond. **Mercury SR-2-9006 2 12" $11.90**

Musical Interest: **Great classic ballet**
Performance: **In the great tradition**
Recording: **Superlative**
Stereo Directionality: **Fine**
Stereo Depth: **Superb**

Again we are in Mercury's debt for the issuance of a superlative complete ballet recording. The stereo counterpart of an already released magnificent monophonic album, *Sylvia* emerges in spatial sound with additional impact. Fistoulari is not after ear-shattering *fortes*, nor does he dwell on exaggerated *pianissimos*. He chooses rather to lead the London Symphony Orchestra in a performance of extreme grace, marvelous discipline, and ravishing woodwind playing. Some of the Mercury stereos have had a tendency to harshness in the first strings which was hard to attenuate, but this issue is one of the best yet released, completely free from any shrillness in strings.

The orchestra was seated in normal classical pattern for the sessions at Watford Town Hall last summer, and the resulting spatial spread has been beautifully balanced, with no "hole in the middle." A melting sound is constantly maintained by Fistoulari, but it is also clear, shining, and resonant. And, thank heavens, it is not conducted at a ridiculously fast pace. If you have collected Mercury's distinguished series of complete ballet albums, don't miss adding this one, it is a topnotch effort all the way. **J. T.**

● **DUKAS:** The Sorcerer's Apprentice; **SAINT-SAËNS:** Omphale's Spinning Wheel, Op. 31; **RAVEL:** Mother Goose Suite. Boston Symphony Orchestra, Charles Munch cond. **RCA Victor LSC 2292 $5.98; Mono—LM 2292 $4.98**

Musical Interest: **Yes indeed!**
Performance: **Excellent**
Recording: **Good**
Stereo Directionality: **So-so**
Stereo Depth: **Too distant**

If you want a truly topnotch performance of Ravel's *Mother Goose* in stereo your buy is still London with Ansermet (CS6023) with the Suisse Romande Orchestra; for it is sonically far superior to RCA Victor's release, and the margin of superiority from the podium also seems to favor Ansermet. Munch is unhappily handicapped by a mediocre stereo disc processing job—strings tend to over-brightness; there is too much surface noise, as well as plenty of distortion on inside grooves. He reads the exquisite *Mother Goose* score straightforwardly, and without much subtlety.

The Sorcerer's Apprentice is uneven in tempo, but very excitingly carried off. By and large, *Omphale's Spinning Wheel*, shortest of all the selections, is the best performed.

When we turned to the mono disc, it came out sonically better on all counts. **J. T.**

● **ELGAR:** Pomp and Circumstance Marches Nos. 1 to 5. **BLISS:** Things To Come—Film Music; Welcome to the Queen. London Symphony Orchestra, Sir Arthur Bliss cond. **RCA Victor LSC 2257 $5.98**

Musical Interest: **Sturdy music, mostly**
Performance: **Surprisingly good**
Recording: **Above average**
Stereo Directionality: **Nicely balanced**
Stereo Depth: **Warm and ful!**

Sir Arthur Bliss in 1953 was appointed Master of the Queen's Music, and his conducting on this recording is better by far than the music he composes. Bliss is direct and quick with the wonderful old Elgar Marches, and the catalog has long needed fresh treatment of these fine pieces. No. 1 in D, with its famous "Land of Hope and Glory" melody sounds actually lovely under Bliss' baton, and the less familiar marches are all led at brisk and vital tempo. RCA Victor has also managed very good stereo-processing. Side 2, which begins with March No. 4 in G, includes on the remaining grooves Bliss' dull account of an equally dull film score dating back to the early 30's, which he did for a equally drab film treatment of H. G. Wells *Things to Come*. *Welcome to the Queen* was written in 1954 on the Queen's return from the Commonwealth Tour. It is satisfactorily dignified, militant, and loud—a hack-piece. The Pomp and Circumstance Marches are what make this disc well worth the price, mono or stereo. **J. T.**

FAURÉ: Fantasie (see D'INDY)

FRANCK: Symphonic Variations (see RACHMANINOFF)

FRESCOBALDI: Madrigals (see GESUALDO)

● **GESUALDO:** Canzonettas, Madrigals, Gailliards, Sacrae Cantiones, Psalms. Vocal Quintet and String Quartet, Robert Craft cond. **Columbia MS 6084 $5.98; Mono—ML 5341 $4.98**

● **GESUALDO:** Seven Madrigals: Luci serene e chiare; Ecco morirò dunque!; Ahi, già mi discoloro; Invan dunque, o crudele; Itene ò mi ei sospiro; Mentre madonna il lasso fianco posa; Ahi! troppo saggia ne l'errar; **FRESCOBALDI:** Six Madrigals: Fortunata per me, felice aurora; Ahi bella si, ma cruda mia nemica; Se la doglia e 'l martire; Da qual sfera del ciel; Perchè spess' a veder la vostra luce; Amor ti chiam' il mondo. The Randolph Singers, David Randolph cond. **Mono—Westminster XWN 18812 $4.98**

Musical Interest: **Still somewhat esoteric**
Performance: **Columbia by a hair**
Recording: **Both excellent**
Stereo Directionality: **Good**
Stereo Depth: **Good**

The Columbia program includes twelve madrigals (two of them double madrigals) plus the other types of voice and instrumental pieces, making this a quantitative bargain immediately. Craft and Randolph employ the same number of singers—five—each quintet comprising three female and two male voices.

The Randolph Singers are more modern in style, with vibrato and wider dynamic range. However, Craft builds up more tension in his interpretations and his performances are more exciting. No numbers are duplicated on either record.

Randolph's early recording of Gesualdo Madrigals (re-released as Westminster 18652) deserves credit for making the music of that boldly imaginative Renaissance nobleman known to us. In this new disc, the performances have more vitality, and the statements about Gesualdo's passion and modernity are borne out to more effect than before. The Frescobaldi pieces are conveyed with equal success.

This Gesualdo was a complex man, and in performances that are not preciously antiquarian, the music reflects his tortured Renaissance soul. It is Craft who possesses the key to the Gesualdo musical psyche and who unlocks it with searching and subtle musicianship.

Both monophonic recordings are attractively pure, but the interplay of the melodies in this highly contrapuntal music is better projected by the stereo. **W. D.**

• **GRANADOS: Goyescas (complete opera).** Consuelo Rubio (soprano)—Rosario; Ana Maria Iriarte (mezzo-soprano)—Pepa; Gines Torrano (tenor)—Fernando; Manuel Ausensi (baritone)—Paquiro. The Madrid Singers and The National Orchestra of Spain, Ataulfo Argenta cond. **London OSA-1101 $5.98**

Musical Interest: **Seldom heard and worthwhile**
Performance: **Expert**
Recording: **Good, some reservations**
Stereo Directionality: **Very good**
Stereo Depth: **Very good**

Goyescas is a one-act opera in three tableaux, corresponding to three Goya paintings which inspired the composer. A story of love, jealousy and violent death unites the episodes, unfolding not unlike an Iberian-style *Cavalleria Rusticana*. But neither the libretto nor Granados's music hold the foreboding and ever-mounting tension that lift the Mascagni opera into the most exalted class of one-acters.

Once reconciled to a slightly static quality that pervades this opera, the listener will find many pages of captivating beauty, particularly those enlivened by the national rhythms. The opening tableau is the most colorful of the three—the second, which follows the popular *Intermezzo* with the ball scene and the challenge to the duel, promises more than it delivers.

London's version, utilizing prominent Spanish singers under the leadership of the brilliant Argenta, exudes authority and the principals sing with vigor and conviction, though the tenor's contribution fails to reach the high level of his three colleagues. The engineering occasionally lends undue prominence to the voices and the orchestral writing, I suspect, is more incisive in the ensembles than revealed here. Also, and this is a regrettable oversight, the stage instructions so vital in the concluding scene are not realized sonically—the off-stage screams signifying Fernando's fatal wound and his subsequent discovery are not heard, much to the detriment of dramatic illusion.

G. J.

• **GRIEG: Peer Gynt Suites Nos. 1 and 2.** The Oslo Philharmonic Orchestra, Odd Grüner-Hegge cond. **Camden CAS 480 $2.98**

Musical Interest: **Famous familiars**
Performance: **Excellent**
Recording: **Surprisingly good**
Stereo Directionality: **Good balance**
Stereo Depth: **Fine in all departments**

There is enormous variation in quality for records on all labels in the lower-priced bracket. Some are sensational buys, while others released at the same time can be woefully lacking quality. Since even the high-priced stereo field has this problem at times, it was with some misgiving that I placed this record on the turntable. But surprisingly enough, this Grieg stereo turned out to be highly acceptable, not only as a fine technical job, but as a glowing performance by the composer's countrymen of the Oslo Philharmonic—a splendid-sounding ensemble ably conducted by Odd Grüner-Hegge. He may not put into these scores the heady dynamics you hear with Ormandy or Fiedler, but there is still plenty of fire, as well as freedom from 'tricks.' In many ways this Camden is superior to the more highly touted Red Seal RCA Victor stereo. High frequency response is good, low frequencies especially solid, and middle frequencies in properly modulated balance. A darned good buy, this!

J. T.

• **HANDEL: Organ Concertos Nos. 7-12 (Op. 7, Nos. 1-6).** E. Power Biggs with the London Philharmonic Orchestra, Sir Adrian Boult cond. **Columbia M2S 604 2 12" $11.96; Mono—M2L 2 12" $9.96**

Musical Interest: **Sheer delight**
Performance: **Winning**
Recording: **Excellent**
Stereo Directionality: **Nice**
Stereo Depth: **Fine**

In a previous issue of HFR it was my pleasure to review the first album in this series of Handel Organ Concertos "Recorded," according to the album cover, "with an organ of 1749 designed and often played by George Frederick Handel, on the estate of the Earl of Aylesford in the Forest of Arden, at Great Packington, Warwickshire, England."

The appearance of this second album strengthens the enthusiasm with which I received the first. It would seem to me that this is the way that early organ music should sound. No over-loading; no swallowing up of polyphonic line by monstrous 19th century organs with thick registration. Instead, here one hears the clarity of texture with a sense of relief, thanks to the use of the smaller instrument, and thanks to Mr. Biggs' judicious registration.

As regular readers may recall, I have been consistently opposed to the performances of the music of Handel and Bach on the gigantic, romantic organs, for the simple reason that the blur of sound resulting from the use of such instruments keeps one from hearing the music. That is why I welcome these recordings—and the Kapp record (9018) of Handel's organ concertos performed by Lawrence Moe—with open arms. The music loses none of its power—or its charm—for being played on the smaller instrument.

The performances are idiomatic, and the excellent stereo recording adds to the sense of gratification. For that matter, the monophonic version also sounds fine.

D. R.

• **HANDEL: Solomon (somewhat abridged).** Elsie Morison (soprano)—Queen, Pharaoh's Daughter; Lois Marshall (soprano)—Queen of Sheba; John Cameron (baritone)—Solomon; Alexander Young (tenor)—Zadok, the High Priest. Royal Philharmonic Orchestra and Beecham Choral Society, Sir Thomas Beecham cond. **Angel S 3546 B 2 12" $11.96**

Musical Interest: **Major Oratorio**
Performance: **Handel with care**
Recording: **Generally good**
Stereo Directionality: **Variable**
Stereo Depth: **Excellent**

For the purposes of this recording Handel's score has been re-arranged by Sir Thomas Beecham "on a fairly comprehensive scale," (in his own words) and the good baronet kids us not. His reasons are set forth in a characteristically terse and assured foreword which makes a good deal of sense, though I doubt that it will ever become required reading for avowed Handelians.

Be *that* as it may, no one can accuse Sir Thomas of dullness and, unless your views are very strong on revisions of this sort, you will find this a dynamic and engrossing performance, strengthened by stereo's added dimensions (the mono edition appeared in 1956). Most striking is the reproduction of purely instrumental passages—the choruses are not always consistent. There is effective spatiality in "*From the censer curling rise*," but the same quality is wanting in "*Shake the dome and pierce the sky*," an equally vigorous and richly harmonized choral passage. Generally speaking, the choral pick-up is somewhat distant, yet this technique seems to bring about a more satisfying depth illusion than experienced in choral recordings of more recent origin, which stress presence at the expense of clear definition.

Of the soloists Lois Marshall yields most listening pleasure, but Morison, Cameron and Young are also highly competent oratorio singers in the sturdy English tradition.

G. J.

• **HAYDN: Symphony No. 94 in G Major ("Surprise").** The Oslo Philharmonic Orchestra, Øivin Fjeldstad cond. **Camden CAS 481 $2.98**

Musical Interest: **Popular Viennese classic**
Performance: **Muscular**
Recording: **Virile**
Stereo Directionality: **Very good**
Stereo Depth: **Very good**

Not all that seems economical is indeed economical. Take this record, for instance. Stereo at $2.98 seems fine, but only one Haydn symphony spread over both sides? Compare this with the London record coupling the Krips version of the "Surprise" plus No. 99 (CS-6027) for $4.98. Fjeldstad leads a muscular performance and the recording is very well engineered; but Krips has the Vienna Philharmonic, the convenience of the complete symphony on one side, and who will scorn London's stereo?

W. D.

HAYDN: Symphony No. 104 (see MENDELSSOHN; MOZART)

HINDEMITH: Kleine Kammermusik (see DANZI)

KODALY: Háry János (see BARTÓK)

• **HOVHANESS: Mysterious Mountain, Op. 132; STRAVINSKY: Divertimento from "The Fairy's Kiss."** Chicago Symphony Orchestra, Fritz Reiner cond. **RCA Victor LSC 2251 $5.98**

Musical Interest: **A fine coupling**
Performance: **Stunning**
Recording: **Very good**
Stereo Directionality: **Exactly right**
Stereo Depth: **Good**

The stereo version of this fine issue is one of RCA Victor's best. Somehow or other nearly all Chicago Symphony discs are much better in sound than the Boston Symphony releases, which is rather too bad.

Hovhaness has written a modern masterpiece with its brooding first section, a highly energized and rich sounding double fugue by way of contrast, and a return to the somber and reflective mood of the beginning as the work concludes. Reiner

leads his Chicago musicians in a tremendous reading of the Hovhaness, as well as of Stravinsky's capricious, saucy Divertimento. **J. T.**

● **D'INDY:** Symphony on a French Mountain Air; **FAURÉ:** Fantaisie for Piano and Orchestra; **SAINT-SAËNS:** Wedding Cake for Piano and Orchestra. Grant Johannesen (piano) with London Symphony Orchestra, Sir Eugene Goossens and Lawrence Collingwood conds. **Capitol-EMI SG 7132 $5.98**

Musical Interest: **Three charmers**
Performance: **Unexceptionable**
Recording: **Full-blooded**
Stereo Directionality: **Unobtrusive**
Stereo Depth: **Good**

The stereo re-issue of these performances exhibits an added dimension of spaciousness and depth over the corresponding monophonic release. This is good stereo sound, rich and full-blooded, with no gimmickry.

Johannesen's performances remain idiomatic if unspectacular. **M. B.**

LALO: Le Roi d'Ys—Overture (see BERLIOZ)

● **LISZT:** Mephisto Waltz; Les Préludes; **SAINT-SAËNS:** Dance Macabre; **WEBER:** Der Freischütz—Overture. Vienna State Opera Orchestra, Hermann Scherchen cond. **Westminster WST 14054 $5.98**

Musical Interest: **A mixed bag of spooks**
Performance: **Fine for the most part**
Recording: **Good**
Stereo Directionality: **Adequate**
Stereo Depth: **OK**

The element common to most of these works is diablerie, and Scherchen for the most part communicates this element very convincingly. The *Mephisto* Waltz is especially well done, with some details uncommonly effective, such as the unforgettable harp arpeggios near the end of the piece, more telling here than I can ever remember. The *Danse Macabre* is understated and devastating at the same time. The performance of *Les Préludes* is more uneven, being most effective in the poetic middle sections but slightly out of control in the demonic parts. And the end of it is rather casually thrown away. The Overture to *Der Freischütz* fares least well, lacking in romantic nobility. **M. B.**

● **MENDELSSOHN:** Symphony No. 4 in A Major, Op. 90 ("Italian"); **HAYDN:** Symphony No. 104 in D, ("London"). New York Philharmonic, Leonard Bernstein cond. **Columbia MS-6050 $5.98; Mono — ML-5349 $4.98**

Musical Interest: **Classic staples**
Performance: **Mendelssohn a trifle finicky; Haydn fine**
Recording: **Good**
Stereo Directionality: **Fine**
Stereo Depth: **Fine**

Back in the days when Bernstein used to attend Koussevitzky's concerts with the Boston Symphony Orchestra regularly he heard both these works often, for Koussevitzky had a special flair and affection for both of them. Bernstein quite obviously has absorbed some of this, for both these performances have a Koussevitzky-like elegance and balance. The Haydn is the more successful of the two performances (in the Mendelssohn, Bernstein tends to drag the slow movement and the minuet doesn't quite flow the way it should). The recorded sound, both mono and stereo, is excellent, with especially full and warm stereo results. **M. B.**

● **MENDELSSOHN:** Symphony No. 4 in A ("Italian"); **Trumpet Overture in C, Op. 101.** London Philharmonic Orchestra, Sir Eugene Goossens cond.; Vienna State Opera Orchestra, Hans Swarowsky cond. (in the Trumpet Overture). **Urania USD-1013 $5.95; Mono—U-112 $4.98**

Musical Interest: **Exalted in the symphony, less so in the overture**
Performances: **Symphony—Pedestrian; Overture—OK**
Recording: **Cloudy**
Stereo Directionality: **OK**
Stereo Depth: **OK**

The *Italian* Symphony sprawls over both sides of these discs, two movements to a side, with the "Trumpet" Overture thrown in as a filler on the second side. With all this extravagance of space one would imagine that Goossens, like Bernstein in his complete-on-the-side recording of the *Italian* reviewed above, would repeat the exposition of the first movement. But no, Goossens takes the second ending at the end of the exposition, making such lavish distribution of the material on the disc even less defensible.

If Bernstein drags the *Andante*, Goossens all but brings it to a complete stop. In a movement which is a miracle of constant forward motion, such a treatment is deadly. Elsewhere, too, Goossens' treatment robs the music of much of its momentum.

Despite its late Opus number, the "Trumpet" Overture is an early work composed when Mendelssohn was sixteen. As such, it is a serviceable addition to the Mendelssohn discography, if without any really distinguished features. Swarowsky seems to give it a sturdy, well-balanced performance.

The recorded sound in the Symphony is a trifle muddy, as though the recording were made in an overly-large studio; it is better in the Vienna-originated Overture. **M. B.**

● **MILHAUD:** La Creation du Monde; **STRAVINSKY:** L'Histoire du Soldat. London Orchestra Chamber Group, John Carewe cond. **Everest SDBR 3017 $5.98**

Musical Interest: **Divided**
Performance: **Super**
Recording: **Same**
Stereo Directionality: **Matchless**
Stereo Depth: **Same**

Everest adds yet another outstanding record to its ever growing list, and this time of the very best, from the standpoint of stereo achievement. Of course things are made simpler by the fact that the orchestra is small, and scored in terms of sharply defined sonic textures.

La Creation du Monde was given nationwide publicity recently when Leonard Bernstein conducted it with the New York Philharmonic on a TV show in a production that underscored Bernstein's remarkable showmanship, but did not do much to convince the audience of Milhaud's genius. Here, without the distraction of cameras, the music is winningly conducted by Carewe. Everest records it with a drier, crisper chamber-sound than was evidenced on the TV show, and the same observation holds for the Bernstein-conducted Columbia LP. Engineering is better too. Sometimes a dry sound will make for brittle string quality, but the Everest record maintains a warm, resonant timbre, while never losing the clean articulation that is typical of good engineering for small orchestra. Milhaud's score was introduced to the public several months before Gershwin's *Rhapsody in Blue*, and in some respects the two scores are similar. Milhaud is much more 'modern'; his music reflects a deeper jazz influence; and he offers little in the way of extended melody. Stravinsky's *L'Histoire du Soldat* had its best recording when done in its original form with French narration years ago on Vox PL7960, a disc now almost non-existent. Although the sound on Everest represents a large sonic improvement, the Pathé-Vox was so tremendous that it would behoove the Stravinsky collector to dig one up (mine is not for sale!). Pacing in this new version and in the old Vox are very close, but comparison to the Columbia issue of the concert suite with Stravinsky himself conducting reveals that the composer sets an even brighter tempo, and seems to direct with more imagination (ML 4964). But even with the Stravinsky-conducted set having the edge for interpretation among available versions, the Everest release is a prize-winner for super engineering. **J. T.**

● **MOZART:** Piano Concerto No. 27 in B-flat Major (K. 595). Alfred Brendel with Orchestra of the Vienna Volksoper, Paul Angerer cond. **Vox, STPL 511.260 $5.95; Mono—with Mozart; Piano Concerto No. 17 in G Major (K. 453). PL 11.160 $4.98**

Musical Interest: **Supreme masterpiece**
Performance: **Excellent**
Recording: **Outstanding, save for one major blemish**
Stereo Directionality: **Ideal**
Stereo Depth: **Good**

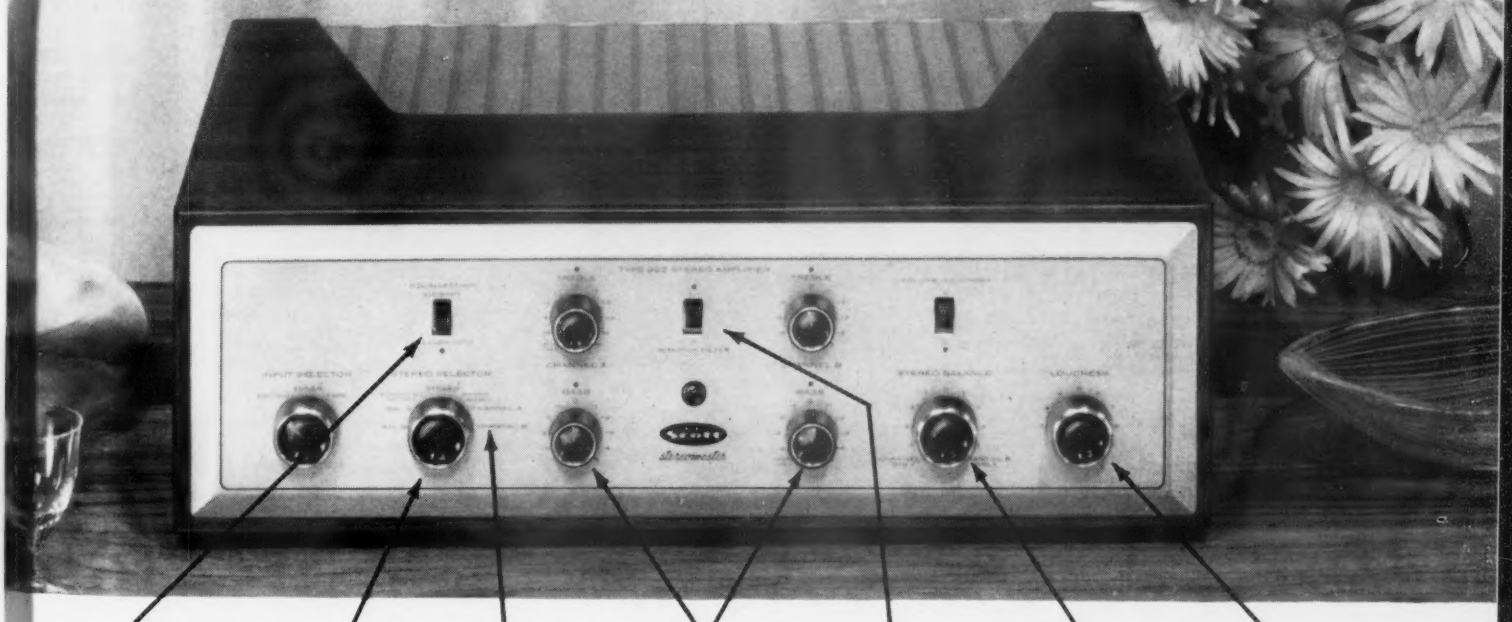
First, let us dispose of all matters pertaining to the music and the performances. The B-flat Concerto—Mozart's last for piano—is nothing short of amazing. The imagination displayed in the development section of the first movement, with its feeling of resignation, is an endless source of wonderment. Hardly less noteworthy is the beautiful slow movement. The performers all seem wholly intent upon bringing us Mozart's message, and to these ears, they succeed admirably—in both concertos.

My only reservation has to do with the recording. The acoustical envelope in which the recording was made is so "open" and so spacious that it almost suggests an outdoor performance that has been amplified. It is difficult to imagine a concert situation in which an orchestra would sound as it does on this record. Everything is "larger than life". Moreover—and most disturbing of all—the piano is so prominent, and so surrounded by space, that the "ring" of its tones actually hurts the ear, whenever the volume is turned up sufficiently to bring the orchestra into balance.

Actually, it is to the credit of the engineers that they were able to capture such sounds, and still preserve the clarity of the

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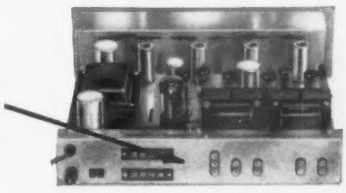
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individual woodwinds. What a pity that they didn't aim for something a little less spectacular.

The same excessive "ring" of the piano is evident in the monophonic version. **D. R.**

• **MOZART:** Symphony No. 34 in C (K. 338); **HAYDN:** Symphony No. 104 in D ("London"). Philharmonia Orchestra, Rudolf Kempe cond. **Capitol-EMI SG 7150 $5.98**

Musical Interest: **Both high**
Performance: **Unexceptional**
Recording: **A little distant**
Stereo Directionality: **Good**
Stereo Depth: **OK**

Kempe shows no profound insights into either score. These are straightforward, carefully-prepared performances without the special glories which Beecham, say, would bring to the music. The Philharmonia plays beautifully and the recorded sound is good, if a little distant. This is an unexceptionable, if hardly distinguished product. **M. B.**

• **ORFF:** Carmina Burana. Houston Symphony Orchestra & Houston Chorale with soloists, Leopold Stokowski cond. **Capitol SPAR 8470 $5.98**

Musical Interest: **Still fascinating**
Performance: **Very good**
Recording: **Excellent**
Stereo Directionality: **Just right**
Stereo Depth: **Soloists too far off**

In 1953 a Decca recording (DL9706) of *Carmina Burana* took the country by storm, much to the pleased amazement of its officials. The recording was responsible for many live college and privately organized performances, and before very long competitive manufacturers were releasing the music of Germany's Carl Orff, who until that time had been a complete unknown in America. The other two parts of the trilogy, *Catulli Carmina*, and *Trionfo di Afrolite*, were released (Decca DL9824, DL9826) and two of his operas have turned up on the Angel label (*Die Kluge* and *Der Mond*). However, none seem to have matched the enormous poularity of *Carmina Burana*.

And now Stokowski, long an admirer of Orff, and one who has conducted many performances of *Carmina Burana*, has now recorded it in highly individual style. He has excellent soloists, especially in Virginia Babikian, a good orchestra, and a well trained chorus. The recording could have been a truly dazzling release save for the fact that the soloists are too distant for well articulated pickup.

Stokowski reads the so-called 'primitive' Orff *Cantiones Profanae* in opulent manner, and with much more "romantic" feeling than any of his competitors. His reading does not underline the sharp, barbaric rhythms of the score—which may be part of the pickup weakness. But he does exact from this music many glowingly beautiful moments. It still counts for a very good result, even if the soloists are too distant; and the singing of Miss Babikian will open your ears! Her eloquence in *In Trutina mentis dubia* is one of the highlights of the entire performance piece. The auditorium acoustics are odd, a bit hollow. Not as thrilling sonically as the Vanguard issue (1007) made in Hartford nor as crisp and dramatic as the Sawallisch recording on Angel (35415), Stokowski's reading is the most lyrically sensitive of all. **J. T.**

PHILLIPS: Selections from McGuffey's Readers (see CARPENTER)

• **PROKOFIEV:** Classical Symphony in D; **SHOSTAKOVICH:** Symphony No. 1 in F. Philharmonia Orchestra, Efrem Kurtz cond. **Capitol-EMI SG 7118 $5.98**

Musical Interest: **A youthfully buoyant pair**
Performance: **Brisk**
Recording: **Clean and well-balanced**
Stereo Directionality: **Good**
Stereo Depth: **OK**

Capitol's stereo sound here is full and vibrant, much richer than in the monophonic version of this disc released some months ago.

Kurtz, as indicated in the review of the monophonic disc when it was released, follows the Shostakovich metronome markings as verified by the composer rather than the Italian language tempo markings in the score. The performance is a good deal more brisk than we are accustomed to in this work. Such treatment accents the saucy impertinence of the music, but the lyrical sections suffer thereby. **M. B.**

• **PROKOFIEV:** The Love for Three Oranges—Suit, Op. 33a; **RIMSKY-KORSAKOV:** Le Coq D'Or—Suite. Pittsburg Symphony Orchestra, William Steinberg cond. **Capitol SP 8445 $5.98**

Musical Interest: **Always**
Performance: **Excellent**
Recording: **Awful**
Stereo Directionality: **Well spaced**
Stereo Depth: **Good acoustics**

An A-B comparison with the great monophonic issue of this music proved to be startling, to say the least. The single channel LP has fine balance throughout the sonic spectrum—one of the best Capitol records released. The stereo, on the other hand, is overbright, harsh, and badly lacks solid bass. Loud passages are pinched in sound and break up in the stereo, whereas the mono holds together magnificently. If you play the stereo moderate volume, and attenuate treble, results will be tolerable. The performance are "wizard," especially the Prokofiev. **J. T.**

• **PROKOFIEV:** Sinfonia Concertante for Cello and Orchestra, Op. 125. Mstislav Rostropovitch with Royal Philharmonic Orchestra, Sir Malcolm Sargent cond. **Capitol-EMI SG 7121 $5.98**

Musical Interest: **Variable**
Performance: **Authoritative**
Recording: **Good**
Stereo Directionality: **Fine**
Stereo Depth: **Good**

In reviewing the monophonic release of this performance several issues ago I went into some detail concerning the genesis of this music, which actually is an expansion of the composer's earlier First Cello Concerto. The Sinfonia Concertante is at its best when it is tightest, for example in the broad and flowing Andante first movement. The writing for the cello is extremely idiomatic and Rostropovitch plays the piece with the deepest conviction.

The stereo recording is excellent—warm and full and with fine detail and balance. The Rachmaninoff *Vocalise*, which filled out the second side in the monophonic issue, is not included in the stereo disc. And here's an oddity: the third movement in the stereo edition is two minutes shorter than in the monophonic release. Did the stereo tape editors omit a repeat? Until I am able to compare the two editions with a score, that question will have to go unanswered. **M. B.**

• **PUCCINI:** Madama Butterfly (complete opera). Renata Tebaldi (soprano)—Butterfly; Carlo Bergonzi (tenor)—Pinkerton; Enzo Sordello (baritone)—Sharpless; Fiorenza Cossotto (mezzo-soprano)—Suzuki; Angelo Mercuriali (tenor)—Goro & others. Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome, Tullio Serafin cond. **London OSA 1406 4 12" $23.92**

Musical Interest: **Indubitable**
Performance: **Top-level**
Recording: **Excellent**
Stereo Directionality: **Well balanced**
Stereo Depth: **Very good**

Puccini's librettists did him no service when they identified Madama Butterfly as a fifteen-year-old—her rapturous, passionate music is clearly not fashioned for that tender age. For half a century now the search has been on, Diogenes fashion, for the ideal creature with fragile stage presence and a voice girlish enough to satisfy the libretto yet appropriately soaring and voluptuous to render Puccini his due. But it doesn't work. Singers answering the former qualifications have gone to glory as Oscars and Musettas while others named Farrar, Muzio, Easton, Albanese, Tebaldi and De los Angeles have given us a gallery of decidedly post-teen but beautifully sung and sometimes unforgettable Butterflies.

We now have Tebaldi's second recorded interpretation of the role and it will hardly come as a surprise that her Cio-Cio-San is no more child-like now than it was when she first recorded it seven years ago. But it is a splendid replica of her admired stage portrayal—carefully studied, tastefully artistic and intelligent in characterization. Her facility to color tones and control inflections have developed considerably during the past years, contributing to an interpretation of infinite charm as well as variety. Vocally the oft-praised virtues are in evidence. "*Un bel di*" is moving to the point of heartbreak, and the delicately floated phrase *quando fa la nidiata il pettirosso* which precedes is perfection itself. Some moments don't come off quite so well—the Entrance scene is a bit edgy (the climactic D-flat is slighted, as usual), and the lullaby of the last act—otherwise exquisitely sung—comes to a disappointing end on a not quite perfect B-flat. But in the extended lyrical passages—the first act finale, the "letter scene" with Sharpless, the Yamadori episode—her command of the role is complete and the loveliness of her tonal quality admits few comparisons.

London assembled an excellent cast. Bergonzi, a properly youthful-sounding Pinkerton, has sung elsewhere with more vocal freedom but his approach to the character is sensitive, his tone bright and mellifluous. Less ardent and assertive than Di Stefano (on Capitol) Bergonzi is the more

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tasteful and disciplined singer. Ex-Metropolitan baritone Enzo Sordello is a bit colorless in the last act, his dialogue with Suzuki is very dry-voiced, but otherwise his Sharpless is agreeably sung and characterized. Fiorenza Cossotto, a new name, is an outstandingly good Suzuki and the minor principals are, without exception, adequate. Adequate, no more, is the Bonz of Paolo Washington—and here one sorely misses Fernando Corena's dynamic stint in the earlier London edition. This part should always have a first-class interpreter on records—and RCA Victor was alert enough to obtain Corena's services for *its* version.

Tullio Serafin is, I believe, a "newcomer" to the London label, and his kind of leadership is always welcome. The tempo he occasionally favors (most noticeably in the love duet of Act I) is a bit slow-moving for my taste, suggesting a tendency to go along with Tebaldi's deliberate phrasing. But the performance remains under perfect control—orchestra and chorus perform famously. Wide-spread and well distributed stereo sound reveals fine orchestral nuances and the third act prelude boasts of bird calls of rare proficiency.

All in all, a very attractive "*Butterfly*"—sonically surpassing all rivals except RCA's stereo version (reviewed in this magazine's January '59 issue). Those undeterred by the price factor will find it a treasurable performance. **G. J.**

● **RACHMANINOFF:** Piano Concerto No. 2 in C Minor, Op. 18. Artur Rubinstein with the Chicago Symphony Orchestra, Fritz Reiner cond. **RCA Victor LSC 2068 $5.98**

● **RACHMANINOFF:** Piano Concerto No. 2 in C Minor, Op. 18; **FRANCK:** Symphonic Variations for Piano and Orchestra. Philippe Entremont with the Netherlands Philharmonic Orchestra, Walter Goehr, Carl Bamberger cond. **Urania USD 1021 $5.95**

● **RACHMANINOFF:** Piano Concerto No. 2 in C Minor, Op. 18; **BALAKIREV:** Islamey. Julius Katchen with the London Symphony Orchestra, Georg Solti cond. **London CS 6064 $4.98**

Musical Interest: **Of course**
Performances: **All good**
Recordings: **All good**
Stereo Directionality: **London is best**
Stereo Depth: **Uniformly good**

The Rubinstein and Entremont performances have been available previously as stereo tape releases; the Katchen is a new re-recording of the score by this artist who made an earlier version of the music for London nearly ten years ago.

Between the three pianists I have no hesitation at all in choosing Rubinstein as the most perceptive and penetrating. Indeed, I know of no recording since the composer's own 1929 performance with Stokowski and the Philadelphia Orchestra which equals the Rubinstein reading for its fusion of power, passion and elegance. And no matter what disagreements they may have had since, when Rubinstein and Reiner made this recording they were as one in their attitude towards this work.

The two younger pianists offer perfectly respectable readings, but it is their misfortune to have to be compared directly with Rubinstein. Furthermore, there are moments in both the Entremont and Katchen performances which could have stood a little more rehearsal time to smooth out a few rough spots of faulty ensemble between solo piano and orchestra. Both discs, however, manage to include another work along with the Rachmaninoff Concerto. The Entremont performance of Franck's Symphonic Variations (with Carl Barberger conducting) is facile and efficient, the Katchen performance of Balakirev's knuckle-breaker is properly flashy.

The sound quality of the three discs is about on a par: all are rich, resonant and well-defined, with the London disc having a slight edge in directional illusion. **M. B.**

RAVEL: Mother Goose (see DUKAS)

RIMSKY-KORSAKOV: Le Coq d'Or—Suite (see BORODIN; PROKOFIEV)

● **RIMSKY-KORSAKOFF:** Scheherazade—Symphonic Suite, Op. 35. London Symphony Orchestra, Pierre Monteux cond. **RCA Victor LSC 2208 $5.98**

Musical Interest: **A color-fancier's delight**
Performance: **Rousing**
Recording: **Excellent**
Stereo Directionality: **Good**
Stereo Depth: **Fine**

The stereo release of this previously-issued monophonic recording brings with it improvement in its sound qualities. The engineers give us full, warm and evenly-balanced stereo sound with good depth and directionality.

Monteux turns in a splendid performance, one rich in color, dynamic shadings and care to detail. If I still continue to prefer Beecham's masterly account of the score for Angel (also available in stereo) it is because for my taste Beecham positively luxuriates in the colorful music and makes even more of a personal experience of it than does Monteux. Beecham too, has better first-chair wind players than Monteux and he gets them really to exalt in the glorious sounds that they are required to produce. **M. B.**

● **ROSSINI-RESPIGHI:** La Boutique Fantasque—Ballet. Royal Philharmonic Orchestra, Sir Eugene Goossens cond. **Capitol-EMI SG 7103 $5.98**

Musical Interest: **Ballet Favorite**
Performance: **Dull**
Recording: **Fair**
Stereo Directionality: **Well divided**
Stereo Depth: **Too much**

Sir Eugene Goossens leads the Royal Philharmonic members through a dull performance of Respighi's colorful ballet treatment of Rossini tunes. The playing is nondescript, with some less than good wind phrasing. For me, London still wins the battle for the best "Boutique" with Solti and the Israel Philharmonic (CS 6005). Sound is too distant here, but this is not a serious fault. **J. T.**

● **RÓZSA CONDUCTS RÓZSA**—Concerto for String Orchestra, Op. 17; Kaleidoscope, Op. 19a; Variations on a Hungarian Peasant Song for Violin and Orchestra, Op. 4. Vienna State Opera Orchestra and Denes Zsigmondy (violin), Miklós Rózsa cond. **Westminster WST 14035 $5.98; Mono—XWN 18805 $4.98**

Musical Interest: **Worthwhile**
Performance: **Authentic**
Recording: **Very good**
Stereo Directionality: **Very good**
Stereo Depth: **Considerable**

The Rózsa entries in the LP catalog are mounting up. Whether this is due to the work he has done in Hollywood is moot; record buyers of serious music are not liable to be swayed by a movie reputation.

Rózsa's concert music is as serious in its intent as the next composer's. It also is apt to be more colorful, for he has the genuine Hungarian flair for harmonic and instrumental color. His music is not experimental; its modernism is decidedly unobtrusive. It is lyrical in spirit and well-knit in texture.

As a conductor, Rózsa far surpasses the usual composer-conductor standard. The recording is good both ways, with the stereo effectively underlining contrasting solo and full orchestral episodes. **W. D.**

SAINT-SAËNS: Danse Macabre (see LISZT)

SAINT-SAËNS: Omphale's Spinning Wheel (see DUKAS)

SAINT-SAËNS: Wedding Cake (see D'INDY)

● **SCHUBERT:** Symphony No. 8 in B Minor ("Unfinished"). Philharmonic Symphony Orchestra of London, Artur Rodzinski cond. **Westminster WST 14052 $5.98**

Musical Interest: **A "must" masterpiece**
Performance: **Heavy-handed**
Recording: **OK**
Stereo Directionality: **OK**
Stereo Depth: **Adequate**

Rodzinski is very heavy-handed and labored in his treatment of this music. What is needed is a more spontaneous and at the same time more loving account of this treasurable score.

Westminster's engineers have given the performance a satisfactory, if unspectacular sonic environment. **M. B.**

SHOSTAKOVICH: Symphony No. 1 (see PROKOFIEV)

● **SPOHR:** Nonette in F Major, Op. 31. Fine Arts Quartet and New York Woodwind Quintet. **Concert-Disc CS-201 $6.95**

Musical Interest: **Fair**
Performance: **Very good**
Recording: **Very good**
Stereo Directionality: **Considerable**
Stereo Depth: **Sufficient**

Ludwig Spohr was born in 1784 and died in 1859. His lifetime spanned the careers of Beethoven, Schubert and Mendelssohn, and lasted long enough for him to champion Wagner. He was an outstanding violinist and he wrote a vast amount of music, very little of which has endured.

The Nonette has antecedents in Beethoven's Septet and Schubert's Octet. It has many tunes, some very nice, none memorable. There is no doubt about Spohr's ability to construct a composition comprising four full movements; what he lacked was

the sign of superb sound



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the ability to fill these movements with significance.

Three members of The Fine Arts Quartet, a double-bass player, and The New York Woodwind Quintet give a lively and sympathetic reading of the Nonette. The recording spreads out the players effectively while preserving their chamber music character. **W. D.**

STRAVINSKY: Divertimento from The Fairy's Kiss (see HOVHANESS)

STRAVINSKY: L'Histoire du Soldat (see MILHAUD)

● **TCHAIKOVSKY:** Symphony No. 4 in F Minor, Op. 36. Bamberg Symphony Orchestra, Heinrich Hollreiser cond. **VOX STPL 511,190 $5.95**

Musical Interest: **A classic**
Performance: **Good**
Recording: **Fine**
Stereo Directionality: **Good**
Stereo Depth: **Excellent**

This disc could well become a sleeper in the Vox catalogue. In the first place, the recorded sound is the finest stereo I've yet heard from this company—full, robust, well-balanced and natural. Secondly, Hollreiser turns in a surprisingly idiomatic performance and the orchestra plays well for him. In many respects this is the most recommendable of the half-dozen stereo recordings of this work currently available.
M. B.

● **TCHAIKOVSKY:** Symphony No. 5 in E Minor, Op. 64 Boston Symphony Orchestra, Pierre Monteux cond. **RCA Victor LSC 2239 $5.98**

● **TCHAIKOVSKY:** Symphony No. 5 in E Minor, Op. 64. Philharmonia Orchestra, Constantin Silvestri cond. **Angel S 35566 $5.98**

● **TCHAIKOVSKY:** Symphony No. 5 in E Minor, Op. 64. Oslo Philharmonic Orchestra, Odd Grüner-Hegge cond. **Camden CAS 489 $2.98**

Musical Interest: **Indeed**
Performances: **Monteux—Restrained; Silvestri—Iconoclastic but exciting; Grüner-Hegge—Orthodox**
Recordings: **All good, the Camden surprisingly so**
Stereo Directionality: **All Ok**
Stereo Depth: **OK**

The Grüner-Hegge is the only new performance of the three, the other two having been released previously as monophonic recordings by the respective companies. The Grüner-Hegge is one of a considerable number of recordings made in Oslo a year ago for original stereo releases on Camden. Like the others in the series that I've heard, the quality of the recorded stereo is the equal of anybody else's stereo, and at $2.98 this is real news. Grüner-Hegge's performance of the Tchaikovsky Fifth is along solidly traditional lines, including the "traditional" cuts in the finale. If there are no particular qualities of distinction in this reading, neither are there any distasteful elements. Silvestri, on the other hand, often violates the letter of the printed page, but his emotion-fraught performance weaves an almost hypnotic spell. Monteux is content to let the music play itself, more or less, but I'm not sure that this Symphony profits from such understatement. For myself, I unequivocally prefer Silvestri's way, shocks and all, but both Monteux and Grüner-Hegge should find plenty of supporters, too.

The quality of recording in all three is excellent, with RCA Victor here providing one of its most natural-sounding registrations of the timbre of the Boston Symphony in its Symphony Hall. **M. B.**

TURINA: Danzas & Procession (see DEBUSSY)

● **VERDI OVERTURES**—La Forza Del Destino; I Vespri Siciliani; Nabucco; La Traviata—**Preludes to Act I & II.** London Symphony Orchestra, Antal Dorati cond. **Mercury SR 90156 $5.95**

Musical Interest: **Broadly popular**
Performance: **So-so**
Recording: **Fair**
Stereo Directionality: **Good**
Stereo Depth: **Very good**

Dorati plays these matchless overtures and preludes of Verdi in cut-and-dried manner, missing completely the fierce suspense of *La Forza Del Destino*, the passionate tenderness of the *Traviata* Preludes, and the intensity of *Nabucco*. Everything is properly loud and soft, but the beautiful 'long-line' of Verdi is about as plastic and subtle as a concrete wall. The finale of "*La Forza*" is properly thunderous, but it leaps out of an otherwise so-so, ho-hum, dust—dry reading. Sound is good, except for high frequency distortion on *ff* passages.
J. T.

● **WAGNER:** Der Fliegende Holländer—"Die Frist ist um"; Die Meistersinger—"Fliedermonolog"; "Wahnmonolog"; Die Walküre—**Wotan's Farewell and Magic Fire Music.** George London (bass-baritone) with The Vienna Philharmonic Orchestra, Hans Knappertsbusch cond. **London OS 25044 $5.98**

Musical Interest: **Great scenes**
Performance: **Vivid characterizations**
Recording: **Sumptuous**
Stereo Directionality: **Natural**
Stereo Depth: **Good**

The Metropolitan audience has not yet heard George London in the three great *Heldenbariton* roles portrayed on this record. If he is about to undertake Wotan and Sachs (he has already sung the Dutchman in Bayreuth) the signs are most encouraging. The sonorous voice commands the proper weight and darkness to suggest the brooding figure of Vanderdecken and "*Die Frist ist um*" is projected with power, pathos and conviction. His rather youthful-sounding Hans Sachs could be an interesting portrayal on stage, lacking perhaps in the mellow philosophical appeal but lending more plausibility to Eva's fascination. Both monologs have moments of rare expressiveness but some tentative passages suggest the need for deepening experience.

The final scene of *Die Walküre* unfolds in the deliberate and expansive Knappertsbusch manner—but it all sounds eminently right for this moving and majestic music. The vital orchestral interludes are magnificently played and recorded—in fact the enveloping sound occasionally proves overpowering for the vocalist. London is a strong-voiced and convincing Wotan, though yet without the dramatic authority of Hotter (Angel 35585) or the vocal steadiness of Edelmann (Angel 35571).

Which brings up a long-standing reservation concerning this artist—it has to do with the quality of the voice itself. While in range and power it is capable of coping with challenging demands, its persistent quaver and opacity beclouds the tonal focus. It is unfortunate that these tendencies, characteristic of the artist in the past, do not seem to disappear, despite his constantly growing dramatic talents. **G. J.**

● **WAGNER:** Die Götterdämmerung—**Brünnhilde's Immolation; Tristan and Isolde—Prelude and Liebestod.** Eileen Farrell (soprano) with Boston Symphony Orchestra, Charles Munch cond. **RCA Victor LSC 2255 $5.98**

Musical Interest: **Great Wagner scenes**
Performance: **First-rate**
Recording: **Good**
Stereo Directionality: **Leans to right**
Stereo Depth: **Good**

Eileen Farrell's sumptuously vocalized account of the two great Wagnerian finales received its well deserved praise (for the mono edition) in this magazine's March, 1959 issue. The stereo version adds nothing truly revelatory to what was originally a very good recording. That the soaring power of the soprano's voice remains unengulfed by the lavish orchestral outpouring is an accomplishment to the lasting credit of Miss Farrell's endowments, Mr. Munch's exciting, yet sensitively balanced, orchestral background, and RCA's engineering skill. However, the sound has a tendency to thin out on occasion and the surfaces are not always quiet. **G. J.**

WEBER: Der Freischütz—Overture (see LISZT)

COLLECTIONS

● **ECHOES FROM A 16TH CENTURY CATHEDRAL**—Motets by Victoria, Sweelinch, Palestrina, Dez Prez, Hassler, Viadana and Nanini. Roger Wagner Chorale. **Capital SP 8460 $5.98**

Musical Interest: **Choral Masterpieces**
Performances: **Idiomatic and Sensitive**
Recording: **Excellent**
Stereo Directionality: **Indeterminate!**
Stereo Depth: **Magnificent**

Generally speaking, this is one of the most successful discs I have heard by this group. The music is well chosen and the performances are expressive, while maintaining careful regard for stylistic requirements. The chorus seems to be made up of professional singers, so that problems of pitch and ensemble are conspicuously absent. My one negative criticism stems, however, from the very fact that the voices are professional! The sopranos, in their laudable attempt to remove any traces of a modern, "lush" tone and to substantiate a "pure" tone, occasionally become somewhat hooty.

Curiously, I could not "locate" any individual choir sections. Yet the stereo recording supplies a spectacular illusion of depth and spaciousness. **D. R.**

THE STEREO REEL

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THE STEREO REEL

Reviewed by JOHN THORNTON

• **COPLAND: Appalachian Spring—Ballet.** London Symphony Orchestra, Walter Susskind cond. **Everest STBR 3002 $10.95**

Musical Interest: **American dance classic**
Performance: **Fine**
Recording: **Fine**
Stereo Directionality: **Perfect spatiality**
Stereo Depth: **Couldn't be better**

Seldom does an English orchestra and conductor manage to give a thoroughly convincing performance of music that gets its inspiration from regional American sources. Susskind leads the Londoners in a lively rendition of Copland's marvelous score, as good a reading as you'll find anywhere, and twice as "purty" on a magnificently produced tape. My only complaint is the same as noted below in my review of Everest's *Francesca da Rimini* and *Hamlet*, a lack of sheen in the first string section. But this could be just a personal preference for brighter articulation, so go ahead and buy it. It's a beauty!

• **TCHAIKOVSKY: Francesca da Rimini, Op. 32; Hamlet, Overture—Fantasy, Op. 67a.** Stadium Symphony Orchestra of New York, Leopold Stokowski cond. **Everest STBR 3011. $10.95**

Musical Interest: **Hamlet has it**
Performance: **Exemplary**
Recording: **Extremely good**
Stereo Directionality: **Sharply divided**
Stereo Depth: **First strings a little distant**

Performance-wise, these Tchaikovsky items are carried off by Stokowski and the Stadium Symphony Orchestra of New York, (the Summer Philharmonic) in finely disciplined readings, cast in the lush interpretive manner of a conductor whose *forte* is music of just this dynamic coloration. "*Francesca*" is lurid, filled with the somber smoke and thunder of Dante's *Inferno*, served up in a smoking series of repetitive tableau.

For this listener it is not the best of Tchaikovsky, but all is saved by a magnificent performance of *Hamlet*, a seldom played masterpiece. Some of its pages are magnificently wrought, and it is most welcome to the stereo tape catalog. Everest's sound is gorgeous, up to the first string body, where there is a curious lack of silkiness and sheen—sound is soft, where there should be more bite.

• **LOVE IS A GENTLE THING—HARRY BELAFONTE with Orchestras directed by Alan Greene, Bob Corman.** Fifteen; I Never Will Marry; I'm Goin' Away; Small One; Bella Roea; Green Grow The Lilacs; Times Are Gettin' Hard; Turn Around. **RCA Victor CPS 152 $8.95**

Musical Interest: **Dressed-up folk tunes**
Performance: **Weary**
Recording: **Good**
Stereo Directionality: **Suitable**
Stereo Depth: **Fine**

Give an excellent artist like Harry Belafonte a group of folk tunes so re-arranged and so thick with the syrup of maudlin sentiment that not much is left of the original, and what you get is a weary result. Belafonte has real great talent, but apparently no perspective, for he goes on and on with each number in the same slow-slow ballad way, so that each has a sameness, and it all adds up not to nostalgia but morbidity. Some major liberties are taken with the old tunes, which may be Belafonte's prerogative, but there just is not enough variety of mood here, and the arrangements are so-so, too.

• **INTRODUCING SI ZENTER AND HIS BAND.** Siboney; I Start To Miss You; The Nearness Of You; Hollywood Freeway; Love Is The Thing; Back In Your Own Back Yard; Turnaround; Everything I've Got Belongs To You. **Bel Canto STB 43 $9.95**

Musical Interest: **Good pop menu**
Performance: **Topnotch**
Recording: **Exciting**
Stereo Directionality: **Well balanced**
Stereo Depth: **Acoustically tops**

A. C. Spectorsky, Associate Publisher of Playboy Magazine, writes the notes for this Zentner release, and he explains expertly both what the band is not, and what it is, in a few short paragraphs—outstanding musicianship and the discipline that goes with it; the *style* that is the heart of its personality; and expert arranging. Zentner's band is in the mold of all great bands, except that this outfit is good in *everything*, not restricted to narrow specialization.

This bunch of tooters can charm you, excite your corpuscles, arouse your admiration for their technical proficiency, set your feet to tapping, your head to nodding, your hands to moving. Zentner can lay on the nostalgia too, as in the dreamily produced *Love Is the Thing*, and *I Start To Miss You*. But neither this review, nor Mr. Spectorsky's liner comment can convey the sound the band makes. Like the man say's . . . "You gotta' hear it, Mac."

Where Are the Tape Reviews?

Our readers who find pre-recorded tape the ultimate in stereo deserve an explanation for the currently sporadic coverage of new releases in these pages.

The fact is simply that new stereo tape releases are few and far between—and chances are they will remain so until the stereo tape manufacturers standardize their efforts—between the heretofore standard 7½ ips 2-track; the suggested 7½ ips 4-track; the experimental 3¾ ips 4-track; or even the nebulous 3¾ ips 4-track cartridge.

Mail from readers and reports from the field show a continuing substantial interest in tape as *the true stereo hi-fi* listening medium. We assure readers of our own interest in giving stereo tape full editorial review coverage as soon as the resumption of new releases warrants it.

All tapes reviewed here are 2-track, 7½ ips, unless otherwise noted.

7½ ips 4-Track

• **FLOWER DRUM SONG—Overture and 12 selections from the Rodgers and Hammerstein Musical** featuring Cely Carrillo, Edna McGriff, Jean Arnold, Wayne Sherwood, Artie Malvin, June Ericson, Chorus and Orchestra, Jimmy Carroll cond. **Stereophonic Music Society S 2 4-track 7½ ips $7.95**

Musical Interest: **Great musical theater**
Performance: **Surprisingly good**
Recording: **A lulu!**
Stereo Directionality: **Perfect**
Stereo Depth: **Couldn't be better**

At this stage of the art of mass produced pre-recorded tape, this SMS release provides a good answer to a critical problem. Since discs have brought stereo to the American consumer at a price within his reach, the once thriving and growing business of stereo tapes has slowed down to a near standstill.

Here now is one competitive answer in the form of 4-track 7½ ips tape that is both reasonably priced, and of quality comparable to the best 2-track 7½ ips tape product, which offers complete with all of the obvious advantages of tape over disc. To my ear, this example quarter-track sound quality is every bit as good as conventional half-track! *Flower Drum Song* as produced by SMS is a real technical triumph. The sound is crisp, the dynamic range is wide and full, and reproduction over-all is as faithful as I have ever heard on the best of regular stereo tape.

The performance, too, is surprisingly good, even superior in many spots. SMS deserves high praise for this release which could well pave the way for a comeback of pre-recorded tape for the mass market. Tape deck advocates, take heart! **J. T.**

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MONO HIFI CONCERT

Reviewed by
MARTIN BOOKSPAN
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BEST OF THE MONTH

- Capitol-EMI reveals the genius of Mikhail Glinka, father of Russian music, in a remarkable Christoff-sung Markevitch-directed reading of **A Life for the Tsar**.—"a conductor who works magic with the score . . . principals who for the first time reveal the grandeur of Glinka's vocal writing." (see p. 62)

- Columbia's pairing of two great Mozart **Piano Concertos—D Minor and F Major** with Rudolf Serkin displays that artist at his very peak—"His . . . approach brings out the poetry in the music." (see p. 65)

- Angel's re-issue of the 1952 Flagstad-Furtwangler complete Wagner **Tristan und Isolde** restores a historic landmark of the repertoire.—"The likelihood of this "Tristan" becoming obsolete or even second best just doesn't seem to be in the cards." (see p. 66)

BACH: Italian Concerto, etc. (see p. 43)

BACH: Mass in B Minor (see p. 43)

• **BACH:** Recitative and Aria from Cantata No. 73—Herr, wie du willst, so schick's mit mir; Aria from Cantata No. 8—Liebster Gott, wann werd'ich sterben? Cantata No. 158—Der Friede sei mit dir (complete); Aria and Chorale from Cantata No. 13—Meine Säufzer, meine Tränen; Aria and Chorale from Cantata No. 157, Ich lasse dich nicht, du segnest mich denn; Aria and Chorale from Cantata No. 159—Sehet, wir geh'n hinauf gen Jerusalem. Dietrich Fischer-Dieskau (baritone) with Choir of St. Hedwig's Cathedral, Berlin and Berlin Philharmonic Orchestra, Karl Forster cond. **Angel 35698 $4.98**

Musical Interest: **Specialized**
Performance: **First rate**
Recording: **Excellent**

A program wisely chosen from a relatively uncharted and rewarding realm. Half of these excerpts, so far as my research could determine, are entirely new to records, and those previously recorded (Cantatas 73, 156 and 158) are certainly no match for Fischer-Dieskau's eloquent and polished performance. Cantata No. 156 is given here in its entirety, but the high points on this record, in my opinion, are the aria and chorale from the passionate Cantata No. 13 and the majestic *Es ist vollbracht* from Cantata No. 159.

Cantata No. 8—in which Bach hails the prospect of "sweet death" with some of his most joyful music—contains a light-footed flute obbligato reminiscent of the B minor Suite. There and throughout the entire program the orchestral participation is of the highest order. **G. J.**

• **BACH: Magnificat in D Major; and Easter Cantata (No. 31).** Friederike Sailer (soprano), Margarete Bence (contralto), Werner S. Braun (tenor), August Messthaler (bass) Friedrich Milde (oboe d'amore), Martin Galling (harpsichord) with the Baroque Chorus and Ensemble of Stuttgart, Marcel Couraud cond. **Columbia ML 5342 $4.98**

Musical Interest: **Bach masterpieces**
Performance: **Completely idiomatic**
Recording: **Excellent**

The Bach *Magnificat* is becoming almost a familiar item on records these days. This version holds its own nicely. The chorus is good; the opening is taken at a suitably brisk tempo; and the soloists sing intelligently and expressively. To these ears, the "*Fecit potentiam*" episode would have benefitted had the chorus sung with more vigor, and the magnificent duet "*Et misericordia*" might have been a shade slower. (We won't quibble about the fact that the altos sing one A-sharp instead of an A-natural in bar 10 of the final chorus.) As seems to be customary with German singers, the Latin word "*qui*" emerges as "*kvee*."

The *Easter* Cantata receives a very sympathetic performance. Again, there is a gratifyingly vital quality to the choral singing in the opening. Both the bass and the tenor soloists do very fine work in their respective contributions. The bass, especially, invests his singing with a very expressive and moving quality and the tenor, thanks to the excellence of his voice, is also very convincing. The soprano soloist has a clear, lyrical voice whose lightness contrasts nicely with the dark tone of the oboe d'amore.

As for the quality of the recording itself, the acoustics seem ideal. There is the requisite spaciousness, without loss of detail and above all, there is a gratifying warmth to the sound. **D. R.**

All records reviewed in this column may be played on either single speaker monophonic or two speaker stereophonic equipment. They are 33⅓ rpm records that should be played with the RIAA setting.

• **BEETHOVEN:** Piano Quartet in E-flat, Op. 16; **SCHUMANN:** Piano Quartet in E-flat, Op. 47. The Festival Quartet. **RCA Victor LM 2200 $4.98**

Musical Interest: **Considerable**
Performance: **Polished**
Recording: **Clear**

Piano Quartets are rarely played in concert as the players usually must be especially assembled and rehearsed for the occasion. Thus, a trio sometimes invites a guest violinist; a string trio may invite a pianist; or a string quartet may have an assisting pianist, in which case one of the fiddlers takes time off. For this reason, the formation of the Festival Quartet by Szymon Goldberg, violinist, William Primrose, violinist, Nikolai Graudan, cellist, and Victor Babin, pianist, as a permanent unit bodes well for the literature both in concert and on records.

The Beethoven Quartet was re-scored by the composer from his Quintet for Piano and Winds. While the Quintet is more interesting and colorful, the Quartet is also an appealing composition. The Schumann is not quite of the same stature as that master's Piano Quintet, but it has moments that are as intense and lyrical as any he ever wrote. The Festival Quartet, which derives it name from the summer musical activities as Aspen, Colorado, plays both works with insight and vitality, while the recording is engineered with fine instrumental balance. **W. D.**

• **BERG:** Three Pieces for Orchestra, Op. 6; **STRAVINSKY:** Agon—Ballet; **WEBERN:** Six Pieces for Orchestra, Op. 6. Südwestdeutsches Orchester, Hans Rosbaud cond. **Westminster XWN 18807 $4.98**

Musical Interest: **Remarkable for moderns**

Performance: **Very good**
Recording: **Very good**

Rosbaud's performances of these modern masterpieces are wholly admirable. He has his orchestra well under control and he establishes a mood appropriate for each composition. The recording is somewhat rich for the character of the music, save for the Mahleresque Berg pieces recorded here for the first time. This is particularly true in the Stravinsky. However, these three scores in combination make up a splendid program very well performed. **W. D.**

BERLIOZ: Roman Carnival; Corsair (see p. 44)

BIZET: Patrie (see p. 44)

BLISS: Things to Come; Welcome to the Queen (see p. 48)

● **BLITZSTEIN:** Regina (complete opera). Brenda Lewis (soprano)—Regina Giddens; Helen Strine (soprano)—Alexandria; Elizabeth Carron (soprano)—Birdie; Carol Brice (contralto)—Addie; Joshua Hecht (bass)—Horace; George Irving (baritone)—Benjamin; Emile Renan (baritone)—Oscar; Loren Driscoll (tenor)—Leo & others. New York City Opera and Chorus, Samuel Krachmalnick cond. **Columbia O3L 260 3 12" $14.94**

Musical Interest: **Stimulating**
Performance: **Variable**
Recording: **Vivid**

If this enterprise—produced under the auspices of the Koussevitzky Music Foundation Inc. and engaging the forces of the New York City Opera—heralds a burgeoning series of recorded American operas, all concerned are entitled to a hearty round of compliments. And the initial choice is an admirable one—*Regina*, based on Lillian Hellman's memorable *The Little Foxes*, is strong, vital theater and a musical *tour-de-force* of impressive individual qualities.

Leaning strongly on traditional operatic elements, the emerging musical profile of *Regina* is neither derivative nor in any way revolutionary. It is a work of thoroughly American character that makes effective use of spirituals and jazz strains to establish a needed atmosphere—and then passes on to episodes where overtones of Italian opera and operetta predominate. There are frequent instances of spoken dialogue and at one point the otherwise fast-moving drama comes to a dead halt while four principals comment on the falling rain in a charmingly written vocal ensemble. But these apparent incongruities blend into a very satisfying whole through the composer's craftmanship and inventiveness. Blitzstein's methods are forceful and natural, and his secure sense of showmanship rarely resorts to such instances of obvious artificiality as Regina's stentorian monotone exhortations in the first scene of Act I.

Leonard Bernstein, whose perceptive 1949 comments are quoted in the accompanying booklet, makes the interesting point that even the unsavory characters—and *Regina* is teeming with them—are given exquisite music to sing. And here lies the basic weakness of a performance which otherwise captures a great deal of the opera's theatrical excitement. The cast consists of singing actors who display strong theatrical gifts and excellent diction but generally lack the vocal qualities needed to make Blitzstein's occasionally beautiful writing sound truly beautiful. Carol Brice, whose luscious contralto is just ideal in the part of the faithful Addie, is a welcome exception and Brenda Lewis succeeds in projecting the conniving and corrupt central character with such a forceful and convincing directness as to make the occasional vocal lapses seem trifling. But the other principals are rather unattractive vocally. Helen Strine captures Alexandra's personality with remarkable dramatic insight but her rapturous aria "What will it be for me" is ineffectually sung. The low-lying tessitura of Horace elicits tonelessly hollow sounds from Joshua Hecht, and the interpreters of Ben, Oscar and Leo Giddens succeed in underlining the unpleasant image of these portrayals with vocal qualities to match.

The orchestra and chorus perform admirably. Blitzstein's orchestral writing, like almost everything else in the score, is remarkably appropriate to the dramatic situations with long stretches of efficient functionality relieved by instances of uncommon inventiveness. One particularly lingering impression is found in the finale of the second act with Regina's chilling, measuredly contemptuous *I hope you die soon* delivered against the whirling background of Offenbachian gaiety. The recorded sound is first class and the album is visually very attractive. **G. J.**

● **BRAHMS:** Sonatas for Violin and Piano—G Major, Op. 78; A Major, Op. 100; D Minor, Op. 108; **SCHUBERT:** Fantasie in C Major, Op. 159. Yehudi Menuhin (violin) and Louis Kentner (piano). **Capitol-EMI G3R 7142 2 12" $7.96**

Musical Interest: **High**
Performance: **Feeling**
Recording: **Well balanced**

Maybe I shouldn't confess this publicly, but I enjoy hearing the Schubert Fantasie more than I do any of the Brahms Violin Sonatas. There is something about the intensity of the opening that "sends" me, and I find it hard to resist the trills and harmonic riches of the *Sei mir gegrüsst* variations that are the core of the work. But then, the annotator of this album dismisses these passages as "brilliant if somewhat superficial ornament." Perhaps our emotions emote differently.

Menuhin does his best work in the Schubert. Its rhapsodic character is more suited to the present day quality of his tone and his occasional lack of technical poise. He still does have musical conviction, and that carries him a long way. There is force in his playing, and warmth.

The pianism of Kentner is unalloyed joy. It is a treat to hear violin-piano duos with so sensitive and individual an artist. The close collaboration between these eminent artists raises these performances to a level of high distinction, and the sensitive balance of the recording maintains the relationship to perfection. **W. D.**

● **BRAHMS:** Violin Concerto in D, Op. 77. Arthur Grumiaux with the Amsterdam Concertgebouw Orchestra, Eduard van Beinum cond. **Epic LC 3552 $4.98**

Musical Interest: **Lofty**
Performance: **Excellent**
Recording: **Good**

This same combination of performers is responsible for one of the best recordings of the Beethoven Violin Concerto in the catalogs (Epic LC 3420). Grumiaux plays the Brahms Concerto with equal distinction. Here is bold, sensitive playing, with a keen sense of the architectural structures of the music. Grumiaux doesn't have the biggest tone in the business, but he has some of the finest musical taste and he gives us a Brahms performance that ranks with the best.

For his part, the late, lamented van Beinum turns in an orchestral performance of similar high quality and the engineers have enveloped the whole enterprise in sound of great warmth and beauty. **M. B.**

DEBUSSY: Images for Orchestra (see p. 45)

● **DEBUSSY:** Suite Bergamasque; **RAVEL:** Sonatine; Valses nobles et sentimentales; Alborada del Gracioso. Leon Fleisher (piano). **Epic LC 3554 $4.98**

Musical Interest: **Yes!**
Performance: **Major**
Recording: **Excellent**

Young Leon Fleisher is moving steadily upward toward major status as an artist. This is one of his most satisfying records yet, and it presents him in music not generally associated with his career.

He reveals here a subtlety of touch and phrasing rather unsuspected from listening to his recordings of more virtuosic repertoire. His Debussy and Ravel have clarity of outline together with grace of phrase and rhythm. Of course, in the *Alborado*, his dexterity and power has an opportunity to shine, and that they do. Epic's recording does the playing full justice. **W. D.**

DUKAS: The Sorcerer's Apprentice (see p. 48)

● **DVOŘÁK:** Symphony No. 5 in E Minor, Op. 95 ("From the New World"); **SMETANA:** The Moldau. Berlin Philharmonic Orchestra, Herbert von Karajan cond. **Angel 35615 $4.98**

Musical Interest: **Repertoire favorites**
Performance: **Sensitive**
Recording: **Excellent**

Until now Dvořák's "New World" Symphony has somehow escaped the attention of Herbert von Karajan on discs. This release, as might have been anticipated, shows him to be an excellent interpreter of the score. His is a poetic approach, with carefully adjusted dynamics and balances. For more robust qualities one must look to the recordings by Toscanini (RCA Victor) and Silvestri (Angel), but Karajan's is also a valid approach.

Karajan is equally successful with *The Moldau*, giving us a reading of passion and surge. The playing of the Berlin Philharmonic is of hair-trigger precision in both scores and the engineers have provided excellent sound. **M. B.**

ELGAR: Pomp and Circumstance Marches (see p. 48)

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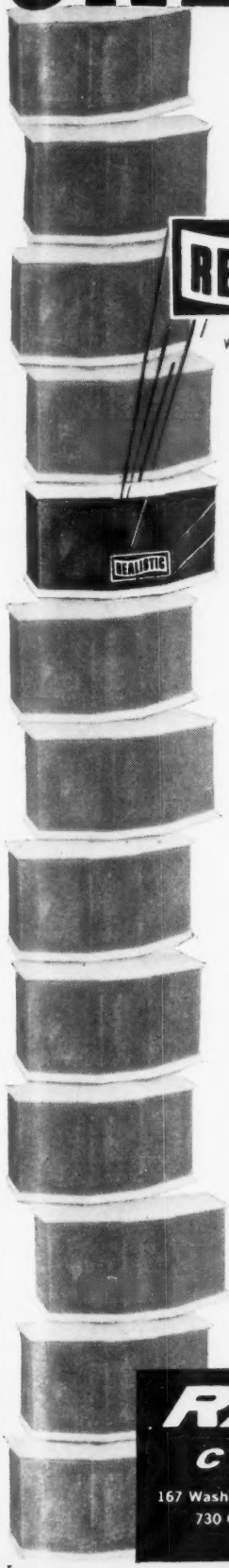
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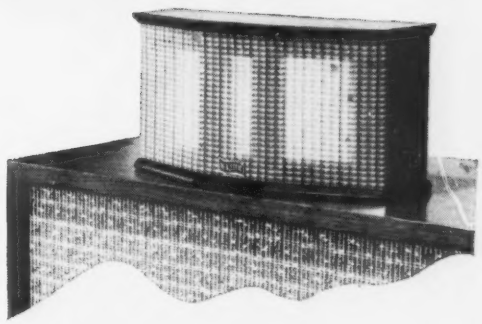
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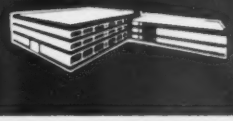
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• **FALLA:** Nights in the Gardens of Spain. El Amor Brujo, Orchestre National de l'Opéra de Paris, Manuel Rosenthal cond. with Yvonne Loriod (piano), Amparito Peris de Prulière (mezzo-soprano). **Westminster XWN 18803 $4.98**

Musical Interest: **Falla's masterpieces**
Performance: **Very good**
Recording: **Top Westminster effort**

If Westminster's engineers had chosen closer miking for Yvonne Loriod's piano, this would be a marvelous disc, for here is almost the only flaw. Rosenthal has made some splendid records for Westminster, including a breathtaking performance of Debussy's *Jeux* (XWN 18771), and he conducts magnificently on these two sides. Pianistically speaking, I've yet to hear the equal of Novaes on the old Vox set (PL 8520), but Loriod is good enough and the orchestra is considerably better.

El Amor Brujo is outstanding for the constant suspense that Rosenthal maintains throughout, and the familiar *Fire Dance* is not conducted here as a *tour de force* but retains a balanced place in the whole. Mezzo-soprano Amparito Peris de Prulière sings her role adequately, if not with the passion of Iriarte in the older Angel set, which is a corker. (Argenta on Angel 35089, with *Master Peter's Puppet Show.*) The set is worthwhile because of the conducting of Rosenthal, who impresses me more every time I hear him. **J. T.**

FRESCOBALDI: Madrigals (see p. 48)

GESUALDO: Madrigals (see p. 48)

• **GLINKA:** A Life For the Tsar (complete opera). Boris Christoff (bass)—Ivan Susanin; Teresa Stich-Randall (soprano)—Antonida; Nicolai Gedda (tenor)—Sobinin; Mela Bugarinovitch (contralto)—Vanya and others. Chorus of the Belgrade Opera and the Orchestre de l'Association des Concerts Lamoureux, Igor Markevitch cond. **Capitol-EMI GCR 7163 $14.94**

Musical Interest: **Rewarding**
Performance: **Exciting**
Recording: **Excellent**

Aside from being a mighty landmark in Russian music, *A Life For the Tsar* may be considered the first manifestation of nationalism in all opera. But Glinka, unlike other path-breakers of loftier genius, merely set the stage for a generation of his betters who brought fulfillment to his still formative efforts. Consequently his operas receive little attention nowadays outside of Russia, and are overshadowed by the superior creations of Moussorgsky, Tchaikovsky and Rimsky-Korsakov—all of whom, incidentally, reverently acknowledged their indebtedness to the earlier master.

Glinka's musical nationalism was tentative and intermittent, a phenomenon which filled pages of this powerful opera with unavoidable incongruities. The overture is Beethoven-inspired, with overtones of Weber, while many of the arias and vocal ensembles betray the Italian influence from which Glinka vainly tried to free his style—notable examples are the trio and finale of Act I which sound like late Rossini. But the choral writing and much of Susanin's music display the powerful national inspiration that was to reach full fruition in Moussorgsky's scores.

The opera's action takes place in the 17th century (shortly after the death of Boris Godounov) and it deals with the frustrated attempt of Polish invaders to destroy Russia's Tsar Mikhail Romanoff. The focal character is the heroic peasant Ivan Susanin, who leads the Polish soldier into the marshes and destruction, sacrificing himself so that the Tsar might be saved. The conflict between the two nations is highlighted in Glinka's music by an inventive employment of Polish strains. Act II opens with a festive scene to the background of appropriately colorful national dance music. All subsequent reappearance of Polish soldiers is accompanied by polonaise and mazurka rhythms—an intriguing and mildly disconcerting device which works out amusingly when these rousing dance rhythms mask some ominous and terrifying utterances. A subtle touch is added, however, in the episode where Susanin feigns to accept the Polish bribe—at that one point he too sings "Polish music."

Admittedly, one could find many faults with this opera, but its positive values—its pages of startling originality, the forceful choral writing, and particularly the image of Susanin, the folk hero, as brought to life by Glinka's musical characterization—all these are astonishing coming from a time (1836) when both Wagner and Verdi were hardly more than apprentices in the operatic art.

The two previously released complete recordings (Vanguard and London) of this opera are completely overshadowed by the present release, recorded in Paris under the leadership of Igor Markevitch and built around the choral forces and minor performers of the Belgrade Opera (Oscar Danon, who conducted the same ensemble for London is choral director here). Aside from the presence of a superior orchestra and a conductor who works magic with the score the Capitol set boasts cast of principals who for the first time reveal the grandeur of Glinka's vocal writing. Christoff is, of course, born to the part of Susanin, endowing it with passionate, moving eloquence. The aria "*They guess the truth*" is unforgettable, as is the tender farewell to his daughter when Ivan departs to certain death. Vocally Christoff is in characteristic form—fanciers of bel canto phrasing and the amenities of controlled voice production will not be fully satisfied here nor are they likely to get more satisfaction from this artist in future undertakings. He is what he is—a latter day Chaliapin—but I personally think our age may consider itself fortunate to listen to such a Boris Godounov and Ivan Susanin.

Whatever tonal beauty may be missing in the Christoff interpretation is redeemed with interest by Teresa Stich-Randall. It is unlikely that this American soprano could have lived with the part of Antonida very long, which makes her success all the more striking. The superb assurance and purity of intonation she displays in the first act *cavatina* and the pearl-like tones and phrasing of Mozartian delicacy in the *Romance* of Act III place her into the front line of present-day singers, ready for all vocal honors. Nicolai Gedda, who apart from being an excellent tenor also appears to be a linguistic wizard, turns in an impressive performance as Sobinin, Antonida's heroic be-

trothed. Since, according to a hasty tally, his big aria contains a succession of two D-flats surrounded by no less than six high Cs, more cannot be asked of any tenor. Mela Bugarinovitch (presumably of Belgrade) rounds out the principals. Hers is an Azucena voice—a circumstance which militates against the intended image of Susanin's adopted son Vanya. An evident *faux pas* in casting, but she sings well enough to make me wish to hear her as Azucena some day.

What is left to praise? Oh, yes, the sound is up to the highest current standard. Good historical notes and new translation are supplied. Also the usual phonetic transliteration from the Russian, from which I have taken the liberty of lifting a succinct quote to sum up my opinion of this Capitol release: . . . "OORÁ!" **G. J.**

HANDEL: Organ Concertos Nos. 7-12 (see p. 49)

• **HANSON:** Symphony No. 2, Op. 30 ("Romantic"); The Lament for Beowulf, Op. 25. The Eastman-Rochester Symphony Orchestra and Eastman School of Music Chorus, Howard Hanson cond. **Mercury MG 50192 $4.98**

Musical Interest: **For modern romantics**
Performance: **Superb**
Recording: **Great**

Dr. Hanson enjoys an atmosphere not given to many American contemporary composers. He is a respected educator and administrator and he is in the rare position of being able to rehearse and conduct his own works frequently with a fine symphonic ensemble. It is more than a merely happy coincidence that Hanson manages to write so much first rate music, and that he can interpret his compositions with such conductorial skill. His *Romantic* Symphony is everything the title implies, and it has become over the years something of an American classic.

Hanson joins a keen understanding of harmonic structure with a brilliant command of instrumentation. The *Romantic* Symphony is accordingly full-blown, lush, moody, heroic, and brimful of skillfully managed orchestral color.

The Lament for Beowulf is even more impressive, calling for large and varied orchestral forces and a chorus of over 200. Hanson sets everything in motion with a pulsating rhythmic beginning, punctuated by huge percussive effects. It seems a trifle long, and the chorus can seldom be understood, but the over-all sound is tremendous. All Mercury records made in the Eastman Theater are sonically among the best to be had, and this issue is no exception. **J. T.**

HAYDN: Symphony No. 104 ("London") (see p. 50)

LALO: Le Roi d'Ys (see p. 44)

MENDELSSOHN: Symphony No. 4 ("Italian") (see p. 50)

MENDELSSOHN: Symphony No. 4 ("Italian"); Trumpet Overture (see p. 50)

• **MOZART:** Flute Concerto No. 1 in G Major (K. 313); Concerto No. 2 in D Major

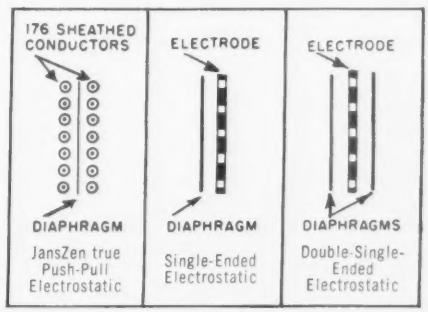
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As a guide for prospective purchasers, the manufacturer of the JansZen has compiled the following most commonly-asked questions about electrostatics:

Q. *What are the basic differences between electrostatics now on the market?*

A. Electrostatic speakers all utilize the electrostatic principle, but there the similarity ends. Three commonly-used electrostatic designs are shown below. After long and continuing tests of all types, JansZen believes that only the *push-pull* design really meets high fidelity requirements. Its balanced and opposing electrostatic forces operate simultaneously on both sides of the diaphragm — one pushes while the other pulls — to give precise control over diaphragm movement. In single-ended and double-single-ended designs, electrostatic forces acting on only one side of the diaphragm cannot provide the degree of control necessary for good transient response and low distortion.



Q. *JansZen literature stresses "virtually massless diaphragms" and "sheathed conductors." Don't all electrostatics have these?*

A. No! The JansZen diaphragm is the thinnest, lightest, most chemically stable material used in any electrostatic. Thus it has virtually no inertia to resist the electrostatic forces or to produce hangover, distortion, or poor transient response. The sheathed conductors are another JansZen exclusive that contribute materially to long, troublefree life and lowest distortion. 88 sheathed conductors, stretched taut on either side of each diaphragm, provide the controlling push-pull electrostatic forces. Tolerances as close as 1/1000-inch are rigidly maintained during the several hours required to assemble each JansZen radiator.

Q. *How durable are electrostatic radiators?*

A. JansZen's patented sheathed conductors and chemically stable diaphragms cannot oxidize — a potential source of electrical breakdowns. Radiators are thoroughly protected by rigid styrene frames and placed well behind the grill cloth. No potential trouble spots have been found during JansZen's continuous accelerated life tests which age tweeters 10 years in 1; hence a straightforward 2-year written warranty is furnished with every JansZen.

Q. *JansZen electrostatics are called "mid/high range" tweeters. Exactly what does this mean?*

A. While most electrostatics are limited to frequencies above about 5,000 cycles, the response of the JansZen extends down through the mid-range of 700 or 500 cycles depending on model. Thus, the JansZen may be used with any good woofer without the need for a costly separate speaker and crossover network to handle middle frequencies. The wide range of the JansZen is not achieved without cost, however. Extra care in the manufacture of the electrostatic radiators and larger, more expensive power supply components are required to insure that mid-range response retains the same transparent clarity that makes the JansZen so desirable as a high frequency reproducer.

Q. *What is the purpose of the power supply in electrostatics?*

A. In the dynamic speaker, a magnet furnishes the force to move the cone. In the electrostatic, the power supply furnishes "plus" and "minus" voltages to move the sensitive diaphragm. Special transformers in the JansZen power supply provide a step-up ratio which remains uniform from the critical mid-range to beyond audibility. This assures flat response throughout the wide frequency range encompassed by the JansZen—and with less than 0.5% total distortion.

Q. *Aren't electrostatics quite inefficient?*

A. The unusually flat response and wide range of the JansZen may make it *seem* less efficient than a less uniform tweeter whose efficiency is measured at some peak in the response curve. The JansZen can be used with any good amplifier capable of 20 or more clean watts output. When comparing efficiency, note that the JansZen requires no power-robbing attenuator pad in the woofer circuit; it readily balances with most good low frequency direct radiators.

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Title	Musical Interest	Performance	Recorded Sound	Score
MUSIC HALL BON-BONS—Raymond Paige & Radio City Music Hall Orchestra Our Waltz; Holiday For Strings; Blue Tango; 18th Century Drawing Room & 8 others. **Everest LPBR-5024 $3.98**	✓✓✓	✓✓✓✓	✓✓✓✓	11
PAS DE DEUX—The Royal Philharmonic Orchestra, Robert Irving cond. Excerpts From Adam: Giselle; Chopin: Les Sylphides; Delibes: Sylvia & 5 others. **Capitol-EMI G 7160 $4.98**	✓✓✓	✓✓✓✓	✓✓✓✓	11
WALTZ MASTERPIECES—Stadium Symphony Orchestra of New York, Poliakin cond. J. Strauss: Wiener Blut; Tchaikovsky: Waltz Of The Flowers & 5 others. **Everest LPBR 6025 $3.98**	✓✓✓✓	✓✓✓	✓✓✓✓	11
PAUL ROBESON—FAVORITE SONGS Hammer Songs; Jacob's Ladder; Stand Still Jordan & 13 others. **Monitor MP 580 $4.98**	✓✓✓	✓✓✓✓	✓✓✓	10
ROMANTIC ARIAS FOR ORCHESTRA—Andre Kostelanetz and His Orchestra Puccini: Arias From La Boheme, Tosca; Bizet; Leoncavallo & others. **Columbia CL 1263 $4.98**	✓✓✓	✓✓✓✓	✓✓✓	10
WORLD'S FAVORITE WALTZES—Philadelphia Orchestra, Ormandy cond. Blue Danube; Emperor Waltz; Merry Widow Waltz; Invitation To The Dance & 2 others. **Columbia ML 5359 $4.98**	✓✓✓✓	✓✓✓	✓✓✓	10
THE BEST OF STRAUSS—Mishel Piastro and His Concert Orchestra Emperor Waltz; Blue Danube; Artist's Life; Voices Of Spring & 5 others. **Decca DL 8826 $3.98**	✓✓✓✓	✓✓	✓✓	8
IT'S CLASSIC BUT IT'S GOOD—RCA Symphony Orchestra, Robert Russell Bennett cond. Selections By Tchaikovsky; Mozart; Liszt & others. **RCA Victor LM 2238 $4.98**	✓✓✓	✓✓	✓✓✓	8
SONGS OF OLD RUSSIA—sung by Lemeshev, Kozlovsky, Eisen, Kirichek Dunya The Weaver; Snow Flurries; Gray Dawn; The Little Bell & 10 others. **Monitor MP 500 $4.98**	✓✓✓	✓✓✓	✓✓	8
STRINGS IN HI-FI—Domenico Savino & His Symphonic Strings Granada; To A Water Lily; In The Orient; Stranger In The City & 10 others. **RCA Camden CAL 487 $1.98**	✓✓	✓✓✓	✓✓✓	8
IGOR BEZRODNY PLAYS GERSHWIN Three preludes by Gershwin & 11 other violin selections not by Gershwin. **Monitor MC 2028 $4.98**	✓✓✓	✓✓	✓✓	7
BOLSHOI—Strings of the Bolshoi Theater Orch., Reentovich cond. Selections by Rimsky-Korsakov; Ravel; Dvořák; Prokofiev & others. **Monitor MC 2035 $4.98**	✓✓	✓✓✓	✓✓	7
GEORGE FEYER—MEMORIES OF POPULAR OPERAS Madame Butterfly; Faust; La Boheme; Rigoletto & others. **RCA Victor LPM 1926 $3.98**	✓	✓✓✓	✓✓✓	7
MARIO!—Mario Lanza (tenor) with Chorus & Orchestra Funiculi Funicula; Maria Mari; Santa Lucia Luntana & 9 others. **RCA Victor LM 2331 $4.98**	✓✓	✓✓	✓✓✓	7
MELACHRINO'S MAGIC STRINGS Schumann: Traumerei; O. Straus: Waltz Dream; McHugh: Lovely Lady & 8 others. **ABC-Paramount 249 $3.98**	✓✓	✓✓	✓✓✓	7
OPERA FOR ORCHESTRA—Vienna State Opera Orchestra, Sy Shaffer cond. Bizet: Carmen; Gounod: Faust; Offenbach: Tales of Hoffmann. **Westminster XWN 18823 $4.98**	✓✓✓	✓✓	✓✓	7
OPERA FOR ORCHESTRA—Vienna State Opera Orchestra, Sy Shaffer cond. Arias from Lakme; Samson and Delilah; Mignon; Turandot; Manon Lescaut; Gianni Schicchi. **Westminster XWN 18843 $4.98**	✓✓	✓✓	✓✓	6
OPERA WITHOUT WORDS—Rome Symphony Orchestra, Domenico Savino cond. Bellini: Norma. **Kapp 9027 $3.98**	✓✓	✓	✓✓✓	6

Musical Interest:	**Excellent**	✓✓✓✓	**Pleasing**	✓✓✓	**Fair**	✓✓	**Disappointing**	✓
Performance:	**Superb**	✓✓✓✓	**Good**	✓✓✓	**Adequate**	✓✓	**Dull**	✓
Recorded Sound:	**Brilliant**	✓✓✓✓	**OK**	✓✓✓	**Fair**	✓✓	**Poor**	✓

(K. 314); **Andante (K. 315).** Elaine Shaffer with Philharmonia Orchestra, Efrem Kurtz cond. **Capitol-EMI G 7135 $4.98**

Musical Interest: **Gems of their kind**
Performance: **Beautiful**
Recording: **Fine**

Curious, that Mozart could write such fine music for an instrument that he did not like! One would hardly suspect his bias from the results, and Miss Shaffer (Mrs. Efrem Kurtz) certainly plays the music *con amore*. In fact, the performances are all that could be desired. Miss Shaffer is a master of her instrument and her approach, with its leisurely *tempi*, gives a sense of complete poise to the performances. Especially noteworthy is her control in the beautiful slow movement of the G Major Concerto.

The orchestral support is completely sympathetic, and the recording is spacious and well balanced. Highly recommended. **D. R.**

MOZART: Piano Concertos—Nos. 17 & 27
(see p. 50)

• **MOZART: Piano Concertos—No. 20 in D Minor (K. 466) No. 11 in F Major (K. 413).** Rudolf Serkin with the Marlboro Festival Orchestra, Alexander Schneider cond. **Columbia ML 5367 $4.98**

Musical Interest: **Unquestioned**
Performance: **Vigorous and perceptive**
Recording: **Very good**

This is a recording to reckon with. From the very opening bars of the magnificent D Minor Concerto, conductor Alexander Schneider leaves no doubt about his approach to the music. He invests it with an almost demoniac feeling, so that one senses that the music is about to explode at any moment. The first entrance of the piano, with its faster-than-usual tempo, sustains this feeling of suspense and tension. This is by far the most dramatic version of the work that I know, and it is a most compelling one.

To these ears, also, Serkin's tempo in the slow movement is far more gratifying than that adopted by Casadesus in another Columbia disc, or by Edwin Fischer on Angel release. His more relaxed approach brings out the poetry in the music whereas the other two, with their faster pace, seem to gloss over it. In the recent Vox disc, Ingrid Haebler takes an approach similar to that of Serkin. However, she fails to bring out the excitement of the turbulent middle section of that movement.

For all the above reasons, this new disc would be my first choice for the D Minor Concerto, even if it didn't contain the delightful F Major as a bonus.

The recording, as such, is good, and the piano seems to be placed *with* the orchestra, instead of being made overly-prominent. **D. R.**

• **MOZART: Symphonies—No. 39 in E-flat; No. 41 in C ("Jupiter").** London Symphony Orchestra, Hans Schmidt-Isserstedt cond. **Mercury MG 50184 $4.98**

Musical Interest: **Two monuments of the symphonic literature**
Performance: **No. 39—Flabby; No. 40—better**
Recording: **On the shrill side**

This disc adds little to the discography of Mozart Symphonies. Schmidt-Isserstedt offers a very routine version of the great E-flat Symphony, with little of the passion and drive inherent in the music. Things are better in the "*Jupiter*," but the best of those previously available (Klemperer and Toscanini, to name only two) remain unchallenged.

The recorded sound is on the shrill side. In short, a disappointing release. **M. B.**

• **MOZART: Violin Sonatas—C Major (K. 296), E Minor (K. 304), G Major (K. 301.)** Nathan Milstein with Leon Pommers, (piano). **Capitol P 8452 $4.98**

Musical Interest: **Gems**
Performance: **Finely molded**
Recording: **Excellent**

This is Milstein at his best. No small share of the beauty of this record, however, is due to the sensitive pianism of Pommers.

The performances are delightfully spirited and fully polished. Besides the obvious technical facility that each performer brings to his task, there is also in evidence a fine sense of ensemble.

The recording itself presents the two instruments in perfect balance. Curiously, as a result of the true-to-life quality of the recording, one hears Milstein breathing before each phrase, especially in the slow movements.

The technical quality of the record and the fine sense of style of the performances make this an excellent disc, indeed. **D. R.**

(*Continued on next page*)

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The opera stage is represented by the glorious voice of **Renata Tebaldi** in a portion of "Un bel di, vedremo" taken from the recently issued complete edition of Madama Butterfly; the fast rising young Italian tenor, **Carlo Bergonzi,** is heard in the famous "Recondita armonia" out of Puccini's Tosca; the incomparable **Kirsten Flagstad** voices her unforgettable rendition of "Du bist der Lenz" as in Wagner's music-drama, Die Walkure; also included are thrilling portions from the complete history-making London edition of Das Rheingold and the soon to be released version of Boito's, Mefistofele, starring **Cesare Siepi, Renata Tebaldi** and **Mario del Monaco.**

From the concert-halls of the world comes **Ernest Ansermet** to lead **L'Orchestre de la Suisse Romande** in a portion of Beethoven's Fifth Symphony; **Georg Solti** directs the **Israel Philharmonic Orchestra** in the bouncing Tarantella from La Boutique Fantasque and never have Respighi's arrangements of Rossini's piano pieces shown so brilliantly; **Karl Münchinger,** founder and conductor of the renowned **Stuttgart Chamber Orchestra,** shows us their way with a Bach Brandenburg Concerto. The legendary **Wilhelm Backhaus** assisted by the illustrious **Vienna Philharmonic Orchestra** delight us with a segment of Beethoven's Piano Concerto No. 4 and the sterling members of the **Vienna Octet** demonstrate stereo in the field of chamber music via a portion of Schubert's delightful Octet in F. The recording concludes with the rousing finale to Tchaikovsky's 1812 Overture as performed by **The London Symphony Orchestra** and **The Band of the Grenadier Guards.**

RAVEL: Mother Goose (see p. 48)

RAVEL: Sonatine; Valses nobles et sentimentales; Alborada del gracioso (see DEBUSSY)

ROZSA CONDUCTS ROZSA (see p. 54)

SAINT-SAËNS: Omphale's Spinning Wheel (see p. 48)

● **SCHUBERT:** Die Schöne Müllerin (song-cycle). Helmut Krebs (tenor) and Felix Schroeder (piano). **Westminster XWN 18815 $4.98**

Musical Interest: **Definitely**
Performance: **Bland**
Recording: **Good**

This poignant music requires a voice with flexibility and color, and musicianship searching and profound. Krebs has a flexible voice and he is musical. What he lacks is the ability to so inflect the tones he produces that they mean different things at different times. There is always danger of monotony when interpreting long cycles such as this. Krebs fails to avoid this danger because of his limited command of color and emotion. Schroeder's pianism is more that of accompanist than genuine collaborator. **W. D.**

SCHUBERT: Fantasie in C Major (see BRAHMS)

SCHUMANN: Piano Quartet in E-flat (see BEETHOVEN)

SMETANA: The Moldau (see DVOŘÁK)

STRAVINSKY: Agon (see BERG)

● **VIVALDI:** Six Concertos for Flute, Strings and Continuo, Op. 10. Gastone Tassinari with I Musici. **Epic LC 3541 $4.98**

Musical Interest: **Delightful**
Performance: **Con amore**
Recording: **Spacious and clear**

The above capsule descriptions just about sum up this record. It remains to be said that here is fifty-five minutes more of that apparently inexhaustible store of music No. 2, with its beautiful slow movement, sub-titled *"Sleep,"* is a gem. **D. R.**

● **WAGNER:** Tristan und Isolde (complete opera). Kirsten Flagstad (soprano)—Isolde; Blanche Thebom (mezzo-soprano)—Brangäne; Ludwig Suthaus (tenor)—Tristan; Josef Greindl (bass)—King Mark; Dietrich Fischer-Dieskau (baritone)—Kurwenal; Edgar Evans (tenor)—Melot and others. The Philharmonia Orchestra, Wilhelm Furtwängler cond. **Angel 3588 5 12" $25.90**

Musical Interest: **Outstanding**
Performance: **Outstanding**
Recording: **Outstanding**

This performance is a milestone in recorded opera. While marching time has been turning "definitive" renditions of the past into respectable, but fading, souvenirs at an alarming rate, the likelihood of this *Tristan* becoming obsolete or even second best just doesn't seem to be in the cards.

Stereophony was hardly more than a vision when HMV recorded this set in 1952. But no apologies are needed on technical grounds—it stands comparison with the best efforts of the current year. The sound is full-bodied and luminous, and balances are as near perfection as one has a right to expect in such a monumental undertaking.

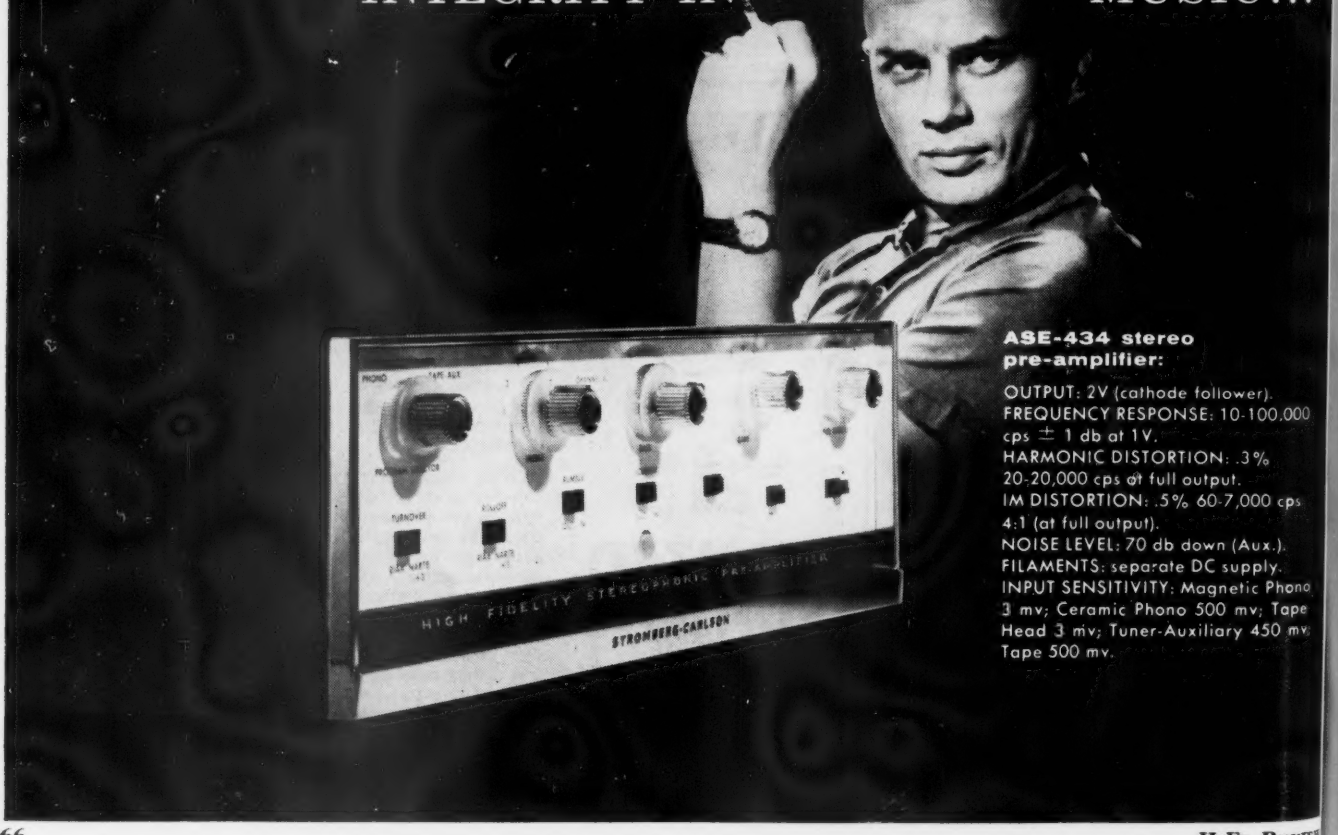
The real significance of this performance cannot, however, be discussed in engineering terms. The Flagstad voice of 1952 still retained enough of its splendor to commit to disc an image of what will be remembered as *the* Isolde of our times. Warm, opulent and secure, its flooding strength rises above the orchestra with soaring ease and nowhere with more convincing mastery than in the pages of the *Liebestod*. Both Blanche Thebom's Brangäne and Ludwig Suthaus's Tristan are somewhat overshadowed by the Flagstad magnetism, but their contribution is nothing short of first-rate. The mellifluous Marke of Josef Griendl adds impressively to the total effort and Fischer-Dieskau, though slightly uncomfortable in the first act, sings Kurwenal's music in Act III with a lyricism and eloquence seldom encountered on the stage.

Molding the vocal elements into a balanced totality, and eliciting a beautiful orchestral performance from the Philharmonia, Furtwängler leaves no doubt of his authority in what turned out to be one of his last and perhaps most lasting phonographic achievements. **G. J.**

WEBERN: Six Pieces (see BERG)

COLLECTIONS

● **THE GOLDEN AGE OF BRASS**—Gabrieli, Pezel, Bach, Bonelli, Purcell, Holborne



etc. The Brass Ensemble, Roger Voisin cond. **Kapp KCL 9028 $3.98**

Musical Interest: **Growing**
Performance: **Very good**
Recording: **Very good**

This record had an earlier incarnation on the now defunct Unicorn label. It was praised then for unhackneyed repertoire, the beauty of the music, the excellence of the performances, and the clarity of sonic texture.

The change in labels has dimished in no way the quality of the original effort. The Brass Ensemble is from the ranks of the Boston Symphony Orchestra and the playing is exceptionally fine. **W. D.**

• **PRELUDES**—MENDELSSOHN: Prelude and Fugue, Op. 35, No. 1; CHOPIN: Preludes—A Major, Op. 28, No. 7; E Minor, Op. 28, No. 4; C Minor, Op. 28, No. 20; D Flat Major, Op. 28, No. 15; D Minor, Op. 28, No. 24; GERSHWIN: Three Preludes; PROKOFIEV: Prelude in C Major, Op. 12 No. 7; DEBUSSY: General Lavine—Eccentric; La puerto del vino; Feuilles mortes; SCRIABIN: Prelude in E-flat Minor, Op. 16, No. 4; KABELEVSKY: Preludes, Op. 38, No. 1; Op. 38, No. 2. Perry O'Neil (piano). **Kapp KCL 9029 $3.98**

Musical Interest: **Popular keyboard fare**
Performance: **Fair to good**
Recording: **Good**

Perry O'Neil is a young American pianist who as a boy won many prizes and has been giving concerts for more than a decade. Like so many of his contemporaries, he has fast, accurate fingers and a crisp style. Hence, his aptitude is for modern music and his playing of Gershwin, Debussy, Prokofiev and Kabelevsky has more to offer than his interpretations of Mendelssohn, Chopin and Scriabin. It is that shying away from caressing a phrase or a note—to give it more color or emphasis—that inhibits his playing of the Romantic composers. However, the program is commendable in its variety and the recording is excellent. **W. D.**

• **THE ART OF SERGEI RACHMANINOFF**—Vol. 2: BACH-RACHMANINOFF: Violin Partita No. 3 Prelude; CHOPIN-LISZT: The Maiden's Wish; SCHUBERT: Impromptu in A Flat,, Op. 90, No. 4; GLUCK-SGAMBATI: Melody; RACHMANINOFF: Serenade; BEETHOVEN-RUBINSTEIN: Turkish March; KREISLER-RACHMANINOFF: Liebesleid; SCHUMANN-TAUSIG: The Smuggler; CHOPIN-LISZT: The Return Home; CHOPIN: Waltz in A Flat, Op. 64, No. 3; LISZT: Dance of the Gnomes; SCHUBERT-LISZT: Wandering; BORODIN: Scherzo; DAQUIN: Le Coucou; TCHAIKOVSKY: Humoresque; HENSELT: Were I A Bird; DEBUSSY: Golliwogg's Cakewalk. Sergei Rachmaninoff (piano). **Camden CAL 486 $1.98**

Musical Interest: **High**
Performance: **Tough on other pianists**
Recording: **Surprisingly good**

Only Josef Hofmann could dispute Rachmaninoff's claim to the title of "The greatest pianist of his time." Here the great, gaunt Russian is heard in a treasury of encore pieces, and he plays them with a beauty that was rare enough in his day and which now seems to have pretty well disappeared altogether.

What makes this program particularly interesting is the number of virtuoso transcriptions—also becoming rare in our day. In general, this is more to the good. I think it is generally conceded that we get to hear more good music than our forebears did, even though we don't always hear it as well played. Of course, not every pianist of that day was a Rachmaninoff either, and we need not regret that we are spared the necessity of listening to the repertoire typified by this record as played by one of his lesser contemporaries. On its own terms, however, this disc is an outstanding value. It offers more great playing at a lower price than almost any other record, save for The Art of Sergei Rachmaninoff, Vol. 1 (Camden 396), and the sound is surprisingly good. **W. D.**

• **OPERATIC RECITAL: Victoria de los Angeles**—VERDI: Ernani—Sorta è la notte; Ernani, involami; Otello—Era più calmo?; Ave Maria (Willow Song) (W. Gianella Borelli, mezzo-soprano); PUCCINI: La Bohème—Si, mi chiamano Mimi, Donde lieta usci; BOITO: Mefistofele—L'altra notte; ROSSINI: La Cenerentola—Nacqui all'ffanno . . . Non più mesta; MASCAGNI: Cavalleria Rusticana—Voi lo sapete; CATALANI: La Wally—Ebben? Ne andró lontana—with Orchestra of the Rome Opera, Giuseppe Morelli cond. **Capitol-EMI G 7172 $4.98**

Musical Interest: **Choice recital fare**
Performance: **Outstanding**
Recording: **Good**

This is an excellently planned, beautifully executed program, affording a wide-range display to one of today's rarest vocal

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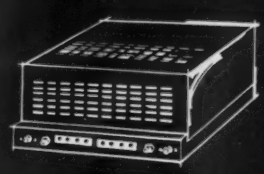
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talents. (The identical LP was previously available as RCA Victor LM 1920). Whether on the familiar testing grounds (*Bohème, Otello*) or in a less likely setting (*Cavalleria Rusticana*) De los Angeles exhibits glowing vocal qualities framed in deeply felt dramatic interpretations. Exquisite, too, are the Boïto and Catalani arias—executed with the needed passion and intensity without any lessening of tonal beauty. To round out the picture of a *prima donna assoluta*, the grand *Ernani* scene is sumptuously vocalized and the coloratura-mezzo acrobatics of *La Cenerentola* whet the appetite for a complete recording with the victorious Victoria in the title role.

The *Ernani* and *Otello* scenes are presented in their entirety—for which special praise is due. Fine orchestral support and recorded sound. **G. J.**

● **ZARA DOLUKHANOVA**—VERDI: Don Carlo—O don fatale; ARUTYANIAN: Lullaby; BEETHOVEN: Four Russian Songs; TRADITIONAL: Two Greek Folk Songs; KHUDOYAN: All for you; MEDTNER: Sleeplessness; Spanish Romance; Winter Evening; PEIKO: I mount my horse; MAKAROVA: To Nursery. Zara Dolukhanova (mezzo-soprano) with State Radio Orchestra, Samuel Samosud, Eugene Svetlanov conds.; instrumental trio and piano accompaniments. **Monitor 2029 $4.98**

Musical Interest: **Uncommon program**
Performance: **Uncommon artistry**
Recording: **Very common**

On the evidence of this recorded recital Dolukhanova, who recently made her United States debut, comes near to living up to her advance publicity—a rousing accomplishment for any concert artist in this day and age.

The remarkable thing about the lady is the well-rounded evenness of the voice in all registers, and a complete freedom from such mezzo-soprantics as the uncontrollable vibrato and all too well-controlled and calculated "voluptuous" chest tones. Less impressive is her breathing technique, which is far too audible, but this may be the result of careless microphoning.

While it would be interesting to compare Dolukhanova to other artists in a more conventional repertory, it is refreshing to get such an unhackneyed program once in a while. The haunting *Lullaby*—from the Cantata of the Motherland by the young Armenian composer Arutyanian—is particularly suited to the singer's velvety voice. The unfamiliar Beethoven settings of the Four Russian Songs are accompanied by a trio of violin, cello and piano and are quite remarkable. One of them, the Ukrainian *Ikhav Kozak Za Dunai*, turns out to be a source songwriters have been cheerfully raiding for decades. (*Yes, my darling daughter, etc.*)

The singer's rare technical command—as evidenced by the vocal embellishments of the Greek folk songs and the exquisite vocalise in Medtner's *Sleeplessness*—suggests that her schooling rests on a solid foundation. She does not, however, give a convincing account of her operatic gifts. The vocal quality in *O don fatale* is beautiful and there is an interpolated B-flat which is as stunning as it is uncalled for. But the tempo drags unmercifully, becoming downright impossible in the *cabaletta*. In sum, though, this is still a very enjoyable disc and the sound, endowed with an overabundant measure of echo, is adequate. **G. J.**

● **CHORAL MASTERPIECES OF THE RUSSIAN ORTHODOX CHURCH**—TRAD.: By the Waters of Babylon; WEDEL: Confession; KIEV'S CHANT: The Only Begotten One; KIEV'S CHANT: Thy Dwelling Place; TURCHANINOV: The Last Supper; VOROTNIKOV: The Thief Forgiven; TURCHANINOV: The Cry of Joseph; Pre-Easter Prayer. The Don Cossacks Choir, Serge Jaroff cond. **Decca DL 9403 $4.98**

● **DIVINE LITURGY; REQUIEM MASS**—Music of the Russian Orthodox Church. The Don Cossacks Choir, Serge Jaroff cond. **Decca DXD 158 2 12" $9.96**

Musical Interest: **Limited**
Performance: **Authentic**
Recording: **Rich**

The music of the Russian Orthodox Church dates back to ancient Byzantine plainsong, which, in turn, was influenced by Syrian and Hebraic music. The basic style is modal chanting, mainly in unison, with harmonization being a relatively recent development. The music is dignified, quite dark in color, and emotionally moving. It has a spiritual quality that is immediately apparent.

The *"Choral Masterpieces"* disc consists of unrelated compositions. The *Divine Liturgy* is a Thanksgiving Service centering around a setting of the Sermon on the Mount. It has sections set by various composers, among them Tchaikovsky and Rachmaninoff. The Requiem Mass differs altogether from that of the Roman Catholic Church. It has no *Dies Irae;* its essence is comfort and solace.

One of my less reverent colleagues refers to the Don Cossack singers as Muscovite Ink Spots. In their concerts and on some of their discs, they do play at singing much of the time. In these records, however, they eschew the vocal acrobatics that have brought them both fame and musical notoriety.

The music itself permits a marvelous demonstration of their vocal abilities. Their basses rumble impressively low and their tenors reach into the heights. Their singing is sweet and pleasing to the ear and they achieve the dramatic legitimately, while the recording is clear, resonant and well balanced. **W. D.**

● **EASTER AT GRAILVILLE**—PALESTRINA: 3 Motets; JOSQUIN DES PRES: Ave verum; ALSCHINGER: Regina coeli; LASSUS: In pace in Idipsum; Gregorian Chants, etc. The Grail Singers, Angela Miller cond. **Period SPL 746 $4.98**

Musical Interest: **Limited**
Performance: **Dedicated**
Recording: **Very good**

The lovely voices of the Grailville girls establish a religious mood that is sympathetic and sincere. The songs for Lent are meditative; those for Easter are more jubilant. They are songs of prayer and praise, ranging from ancient chants to Negro spirituals.

The Grail movement is composed of young women who lead a Christian life of study and work. This chorus is not made up of professional singers, but it is well trained and it benefits from the enthusiasm of the dedicated amateur. **W. D.**

Stereo Entertainment

Jazz, Pops, Stage and Screen

Reviewed by

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

BEST OF THE MONTH

- Atlantic offers one of the great jazz discs of this or any other year in **Blues from the Gutter** with Champion Jack Dupree—"This is one record that will be played a long, long time. . . . A remarkably honest album, this is a major achievement." (see below)
- Decca's new Carmen McCrae **Birds of a Feather** album is another jazz topnotcher—"the most impressive Carmen McCrae album yet . . . her phrasing is constantly illuminating and her pulsation is sure." (see p. 70)
- United Artists scores highest in this month's rash of **Porgy and Bess** releases, thanks to Diahann Carroll backed by Andre Previn's jazz combo —"her most mature singing on record so far. . . . In addition to charm, she also has the emotional capacity to dig deeply into musical material without overplaying." (see p. 74)

JAZZ

● **BLUES FROM THE GUTTER.** CHAMPION JACK DUPREE (piano and vocals), Pete Brown (alto saxophone), Ennis Lowery (guitar), Wendell Marshall (bass), Willie Jones (drums). Atlantic Stereo SD 8019 $5.98

Musical Interest: A great record
Performance: American cante hondo
Recording: Very good
Stereo Directionality: Good
Stereo Depth: Superior for context

This, I'm sure, is one record from this year's thousands of jazz releases that will be played a long, long time. Jack Dupree, a 49-year-old New Orleans-born blues pianist and singer has never been so well recorded technically and he has rarely communicated such raw power and depth of feeling.

Some of the lyrics are unusually frank —as in *Junker's Blues* and *Bad Blood*— and there is no evidence anywhere that Jack tried to dilute his blues for a more "popular" audience. There's very good support from aggressive guitarist Ennis Lowery; Pete Brown, who has been sadly neglected by record companies in recent years; and Wendell Marshall and Willie Jones who lay down a solid beat. A remarkably honest album, this is a major achievement. Producer was Atlantic's Jerry Wexler. **N. H.**

● **PORGY AND BESS IN MODERN JAZZ**—Ralph Burns and his Orchestra. Summertime; It Ain't Necessarily So; Oh, Bess, Oh, Where's My Bess & 7 others. Decca DL 79215 $5.98; Mono—DL 9215 $4.98

Musical Interest: Burns misses point
Performance: Some fine solos
Recording: Well balanced
Stereo Directionality: Sensitive
Stereo Depth: Very good

A disappointing "modern jazz" treatment of the Gershwin score. Burns remains a skilful writer but he's become rather slick, at least here. There are moments of poignancy and wit, due mostly to the soloists, but the over-all effect is self-conscious. Both versions are well recorded but the depth of the stereo version makes the details of scoring much clearer, although no more impressive.

Burns alternates between the too careful gloss of the ballad arrangements and the good jazz of the medium and up-tempo scores. The latter, though, have nonetheless little organic emotional relationship to the original. The improvisations are chiefly by Al Cohn, Irvin Markowitz, Eddie Costa and Urbie Green. **N. H.**

● **THE DUKES OF DIXIELAND—Vol. 2.** Sweet Georgia Brown; My Blue Heaven; Limehouse Blues; That Da Da Strain & 8 others. Audio Fidelity AFSD 5840 $6.98

Musical Interest: Limited
Performance: Mechanical
Recording: Shrill
Stereo Directionality: Variable
Stereo Depth: Shallow

Once again the music is of limited appeal except to those hardened souls for whom the adage of "if you can't play good, play loud" is gospel. The vocal is on the left channel, the clarinet on the right and the drums drift to the middle now and again from the left. **R. J. G.**

● **UP THE MISSISSIPPI** with the DUKES OF DIXIELAND, Vol. 9. South; Beale Street Blues; Old Man River; Down By The Riverside & 8 others. Audio Fidelity AFSD 5892 $6.98

Musical Interest: Rumpus Room
Performance: Loud
Recording: Brittle
Stereo Directionality: Sloppy
Stereo Depth: Shallow

Although the trumpet stays on the left channel, the clarinet wanders around from right to left. The sound is a bit too bright and the stereo effects aren't particularly intriguing, but it's the music that is really dull. This is fake dixieland at its worst. On this album, for a change, Sid Frey has written only one tune, according to the credits: *Down By The Riverside.* **R. J. G.**

● **THE HIGH AND MIGHTY HAWK.** COLEMAN HAWKINS (tenor saxophone), Buck Clayton (trumpet), Hank Jones (piano), Ray Brown (bass), Mickey Sheen (drums). Bird Of Prey Blues; My One And Only Love; Vignette; Ooh-wee, Miss G.P.!; You've Changed; Get Set. Felsted Stereo SJA 2005 $5.98

Musical Interest: Hot and high
Performance: Hawk's inexhaustible
Recording: Very good
Stereo Directionality: Competent
Stereo Depth: Tasteful

This is one of the most consistently valuable of the Felsted series of "mainstream jazz" made in America by British critic Stanley Dance. Dance was concerned with preserving the work of those players whose roots are mainly in the music between the New Orleans-Dixieland era and the arrival of modern jazz. It is this area that has been neglected until recently by most American record labels.

Coleman Hawkins, who remains youthful

All records reviewed in this column as stereo must be played on stereophonic equipment. They CAN NOT be played on old style monophonic (single speaker) equipment without permanently damaging the record. Play at 33⅓ rpm with the RIAA setting.

and interested in all aspects of jazz, is at his best here with plenty of room to solo and with lucid, sympathetic accompaniment. He plays with characteristic big tone, passion and highly resourceful imagination. Buck Clayton, who also continues to grow and deepen with age, plays some of the hottest, most stinging horn he has put on record. Both, for all their heat, are masters of what Whitney Balliett has called "controlled lyricism." Excellent rhythm section. **N. H.**

• **BAGS AND FLUTES** featuring MILT JACKSON. Bags' New Groove; Sweet And Lovely; Ghana & 4 others. **Atlantic 1294 $4.98**

Musical Interest: **Strong modern jazz**
Performance: **Excellent**
Recording: **Topnotch**
Stereo Directionality: **Good**
Stereo Depth: **Adequate**

Jackson is one of the most consistently fine performers in jazz and he has here the help of two good jazz flute players: Frank Wess and Bobby Jaspar. The result is a really moving album, with a fine compelling pulse, deep-rooted, earthy solos and a solid jazz feel throughout. **R. J. G.**

• **FOLK SONGS FOR FAR OUT PEOPLE** featuring Orchestras conducted by Fred Katz. Sometimes I Feel Like A Motherless Child; Old Paint; Foggy, Foggy Dew & 6 others. **Warner Bros. WS 1277 $4.98**

Musical Interest: **Intriguing**
Performance: **Excellent**
Recording: **Benign**
Stereo Directionality: **Good**
Stereo Depth: **Good**

This collection of folk melodies adapted for and played by a series of jazz groups with reeds, brasses and strings is a pleasant surprise. The Katz treatment here is more rooted in jazz than his work with Chico Hamilton, the over-all sound is quite pleasant and the stereo effects are fine. The arrangements display imagination, a good grasp of jazz fundamentals and a delight in surprise. **R. J. G.**

• **BIRDS OF A FEATHER**—CARMEN McRAE (vocals) with Orchestra directed by Ralph Burns. Skylark; The Eagle And Me; Baltimore Oriole & 9 others. **Decca DL 78815 $5.98; Mono—DL 8815 $3.98**

Musical Interest: **Major**
Performance: **The Best of Carmen**
Recording: **Excellent**
Stereo Directionality: **Sensible**
Stereo Depth: **Very good**

This is the most impressive Carmen McRae album yet. Both versions are well recorded. Though I prefer the accompaniment in stereo, you won't go wrong with either. Carmen is in complete control of her vocal equipment. In addition to her usual refreshingly crystalline diction, her phrasing is constantly illuminating and her pulsation is sure. There is wit as well as warmth in her message.

The selection of tunes is excellent. None have been overdone, and all are worthy of her when she's in this good a form. The arrangements by Ralph Burns could hardly be more appropriate. They're softly imaginative and don't get in her way. That unidentified tenor saxophonist, by the way, is Ben Webster. **N. H.**

POPS

• **BACCALONI IN STEREO** with Enoch Light and his Orchestra. Arrivederci, Roma; 'O Sarracino; Guaglione & 9 others. **Grand Award GA 230-SD $4.98**

Musical Interest: **Una varietà**
Performance: **Con entusiasmo**
Recording: **Forte**
Stereo Depth: **Buono**
Stereo Directionality: **Non necessario**

Far better than the practice of having opera singers trying to do popular American songs is this program featuring former Met basso buffo Salvatore Baccaloni booming out popular Italian songs, many of which he has known all his life. Included are a few ringers, however, such as Rudolf Friml's *Donkey Serenade* (well it *sounds* Italian) and two Hollywood numbers, but Signor Baccaloni makes them all sound like the real thing. **S. G.**

• **AMERICAN MILITARY MARCHES**—BANDA TAURINA, Genaro Nuñez cond. Stars And Stripes Forever; El Capitan; King Cotton & 10 others. **Audio Fidelity AFSD 5836 $6.95**

Musical Interest: **Not much any more**
Performance: **Flabby**
Recording: **Well done**
Stereo Directionality: **Effective**
Stereo Depth: **Very good**

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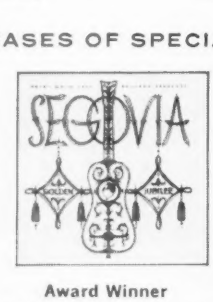
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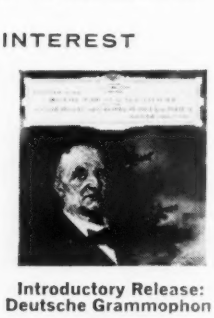
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the staple items in the local firemen's band repertory—and manages to sound just like the local firemen's band. The title is rather misleading as all but one number, the Mexican *March of the Zacatecas*, are products of only the United States. **S. G.**

• **BALLADS BOUNCE & BIVONA**—Gus Bivona (clarinet) and his Band. Southern Fried: Octoroon; It's Magic & 9 others. Warner Brothers Stereo WS 1264 $4.98

Musical Interest: **For dancers**
Performance: **Professional**
Recording: **Very good**
Stereo Directionality: **Fair**
Stereo Depth: **Well done**

This is a conventional dance band album in which the arranging is competent but never freshly imaginative. The band plays the notes correctly but projects little conviction or enthusiasm. Good enough for dancers, but quite dull for listening only. **N. H.**

• **TERESA BREWER AND THE DIXIELAND BAND.** Georgia On My Mind; Basin Street Blues; Weary Blues; When The Saints Go Marching In & 8 others. Coral CRL 757245 $5.98; Mono—CRL 57245 $3.98

Musical Interest: **Negligible**
Performance: **Spirited**
Recording: **Good**
Stereo Directionality: **Good**
Stereo Depth: **Shallow**

It seems a shame to waste stereo on really dull music like this. Miss Brewer has a voice that can penetrate steel and she does her best to make this clear throughout. The accompanying band and chorus, directed by Dick Jacobs and including such jazz renegades as Yank Lawson and Boomie Richman, is just mechanical; the rhythm ricky-tick. **R. J. G.**

• **CHA CHA CHA**—THE JOE LOCO QUINTET—Joe Loco (piano). Rest of personnel unidentified. Catalina; The Glory Of Love; Piragua & 9 others. Fantasy 8022 $4.98; Mono—3277 $3.98

Musical Interest: **For dancing**
Performance: **Leader's the weakest**
Recording: **Excellent**
Stereo Directionality: **Very good**
Stereo Depth: **Superior**

Although very well recorded—with the stereo version particularly stimulating because of the interplay of rhythms behind Loco—this is a rather routine cha-cha album. Chief reason is the wooden piano of the leader. He is expert in the forms of this music but his playing lacks fire and imagination as do his arrangements. The rhythm section provides the most invigorating element of the session and could well have been given more space on its own. **N. H.**

• **CONCERT IN THE PARK**—PAUL MILLER AND THE SAN FRANCISCO MARCHING, TROTTING AND WALKING BAND. Battle Hymn Of The Republic; Splash Galop; Ragging The Scale & 9 others. Fantasy 8023 $4.98; Mono—3276 $3.98

Musical Interest: **For the nostalgic**
Performance: **Perfect**
Recording: **Clear and clean**
Stereo Directionality: **Well done**
Stereo Depth: **Tops**

All the irresistible pleasures of an old-fashioned concert in the park have been captured here in a recording that is sure to evoke memories in all old-timers and would-be old-timers. The arrangements make imaginative use of the flavor of the pre-1920 period, and if you're in the mood for dreaming just listen to Louis Hirsch's *The Tickle Toe* and *Hello, Frisco*. Now those were tunes! **S. G.**

• **STEREO/HIFI MARCH AROUND THE WORLD**—MUSIKKORPS DER BUNDESWEHR, HAMBURG, Capt. Gerhard Scholz cond. Stars And Stripes Forever; El Capitan; King Cotton & 10 others. Urania USD 1033 $5.95; Mono—UR 9015 $3.98

Musical Interest: **Heavy on Sousa**
Performance: **Impeccable**
Recording: **Needs bass**
Stereo Directionality: **Impressive**
Stereo Depth: **So is this**

The Musikkorps der Bundeswehr, Hamburg, is the official West German Army Band—if that impresses you—and it is certainly one of the most precise, spit-and-polish groups to be heard on discs today. The stereo includes the almost inevitable "marching" of the music from one speaker to the other, but I guess people would feel cheated without it. **S.G.**

• **FUEGO DEL ANDE** featuring YMA SUMAC with Moises Vivanco and his Orchestra. La Molina; Llora Corazon; Mi Palomita; Clamor & 8 others. Capitol ST 1169 $4.98

Musical Interest: **Exotica**
Performance: **Good**
Recording: **Good**
Stereo Directionality: **Adequate**
Stereo Depth: **Good**

Miss Sumac is the original freak voice singer, with a sideshow range. Since she sings such exotic (and original) material, all one can say is that it sounds interesting, is performed with spirit, but is less intriguing sound-wise than Martin Denny, for instance. The spread is quite wide and the voice drifts from center to right. **R. J. G.**

• **GILBERT AND SULLIVAN REVISITED**—JIM TIMMENS and his Jazz All-Stars. We Sail The Ocean Blue; When I Was A Lad; Three Little Maids; Tit-Willow & 8 others. Warner Bros. WS 1278 $4.98

Musical Interest: **Not for Savoyards**
Performance: **Savoyardbirds**
Recording: **Excellent**
Stereo Directionality: **You can't miss it**
Stereo Depth: **Satisfactory**

When I was a lad there was something of a fad of swinging Gilbert and Sullivan operettas, (i.e. *The Hot Mikado*) but this is the first attempt at this sort of thing on records. I can't help feeling that it is here only because it has never been done before; there can surely be little sympathy for the original works by the musicians represented. Of the soloists, Jimmy Cleveland demonstrates a commendable, though basically meaningless, dexterity on *I Am the Very Model of a Modern Major General*, and Al Klink's tenor saxophone is most expressive on *Poor Wandering One*. The directionality adheres to a strict lineup of brass at the left and reeds at the right. **S.G.**

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We're proud of André Previn and his winning an Academy Award Oscar for scoring GIGI. André's jazz version merits some sort of an award too for being one of the happiest in the "Broadway Goes to Jazz" series on Contemporary. Most everyone has the jazz MY FAIR LADY album played by André and Shelly Manne – it's been on best-seller charts for over two years! Their versions of LI'L ABNER and PAL JOEY are necessary to round out your collection of these Previn/Manne collaborations.

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Rose Of No Man's Land; That Old Gang Of Mine & 11 others. **Fantasy 8020 $4.98; Mono—3273 $3.98**

Musical Interest: **For the nostalgic**
Performance: **Atmospheric**
Recording: **Tops**
Stereo Directionality: **Favors left**
Stereo Depth: **Sufficient**

The lighthearted and lachrymose melodies of the first World War have been given authentic interpretations that bring out the great appeal that these songs undoubtably still have. Wood blocks used to simulate marching feet are heard on *It's a Long Way to Tipperary*—on stereo they seem to go across from left to right, on mono they appear to come forward. **S. G.**

• **SWING FEVER** featuring SI ZENTNER and his Orchestra. Avalon; The Song Is You; Bye Bye Blues; Jolly Roger & 8 others. **Bel Canto SR 1014 $5.98; Mono—BCM 36 $3.98**

Musical Interest: **Good, big band**
Performance: **Slick, bright**
Recording: **Good**
Stereo Directionality: **Adequate**
Stereo Depth: **Good**

This is a fine dance band with good arrangements and a good group feeling. It isn't a jazz band, but it is certainly nice to hear. The stereo is pretty good, with the sax solo on the left channel and the trumpets on the right, with a nice depth to enhance the effect. **R. J. G.**

STAGE, SCREEN & TV

• **GIRL CRAZY** (George Gershwin). Ruby Braff & the Shubert Alley Cats. **Warner Bros. WS 1273 $4.98**

Musical Interest: **Gershwin gems**
Performance: **Under control**
Recording: **Tops**
Stereo Directionality: **Pronounced**
Stereo Depth: **Sufficient**

Covering eight songs from the 1930 musical, Ruby Braff and his colleagues seldom go far out, preferring the melodies to carry as much of the improvisations as possible. Occasionally, the stereo gives you that "Where's it gonna come from next?" feeling, but there are many enjoyable moments whenever Mr. Braff's rather high-pitched trumpet duets with Al Cohen's low register clarinet or tenor sax. *Girl Crazy*, incidentally, may well have been the start of the now accepted custom of swinging show tunes, as its pit orchestra was led by Red Nichols with Benny Goodman, Glenn Miller and Gene Krupa among the sidemen. **S. G.**

• **JUNO** (Marc Blitzstein). Original cast recording with Shirley Booth, Melvyn Douglas, Jack MacGowran, Monte Admundsen, Loren Driscoll & others, with Orchestra & Chorus, Robert Emmett Dolan cond. **Columbia OS 2013 $5.98; Mono—OL 5380 $4.98**

Musical Interest: **Much**
Performance: **Fine company**
Recording: **Perfect**
Stereo Directionality: **Very effective**
Stereo Depth: **Splendid**

The decision of Columbia's president, Goddard Lieberson, to release both monophonic and stereo versions of *Juno*, even though the musical lasted but sixteen performances on Broadway, merits not only respect but gratitude. For the music that Marc Blitzstein has created for the song-and-dance version of Sean O'Casey's *Juno and the Paycock* is rich in atmosphere, has dramatic appeal and lyrical beauty, and is performed by an understanding and sensitive cast.

This is not, however, to say that it succeeds entirely in bringing a new dimension to O'Casey's masterpiece. Perhaps if Mr. Blitzstein had gone all the way and made it into an opera it may have been more successful; as a Broadway musical it was forced to make concessions which could not help but rob it of some of its potential impact. This becomes immediately apparent in the casting of such outstanding, though vocally limited, actors as Shirley Booth and Melvyn Douglas in the leads. As both stars had to be given songs simple enough for them to do effortlessly, their material is largely querulous or comic, with the burden of singing the more demanding arias falling to just one singer, Monte Admundsen. When, at the end, a deeper emotion is required for Miss Booth's heartbreaking prayer, Mr. Blitzstein can add little to the situation musically and must even fall back on the O'Casey play itself for the words.

There are still, however, a good many things of genuine distinction in the score. *We're Alive*, the opening number, creates a perfect musical picture of Dublin in the early 1920's, while the more personal conflict between Juno and her husband are revealed through the amusingly bitter *It's An Old Sayin'*. *I Wish I Knew* is a poignant, affecting piece, beautifully sung by Miss Admundsen, and in *One Kind Word*, an effective musical-dramatic device is used by having a romantic young man so intent upon his amorous pleading that he is oblivious to his girl's down-to-earth words spoken as a sort of counterpoint.

Mr. Blitzstein is also a master at imitating and parodying musical styles. Perhaps *Daarlin' Man* is too close to George M. Cohan Irish, but *What Is the Stars?* is full of the salt spray of a true sea chantey. *It's Not Irish* is surely the mother song to end all mother songs, and *The Liffey Waltz* has an irresistible hurdy-gurdy quality.

The stereo version is the most effective I have heard so far of an original Broadway cast. While there is no actual movement, the singers have been placed in such a way that there is the illusion of action throughout. Duets are wisely confined between the speakers, with the extremities usually reserved for the choruses and the gossips' song, *You Poor Thing*. Stereo is also a boon to the orchestral sound and to the splendid arrangements of Russell Bennett, Mr. Blitzstein, and Hershy Kay. **S. G.**

• **MY FAIR LADY** (Frederick Loewe-Alan Jay Lerner). Original London cast recording with Rex Harrison, Julie Andrews, Stanley Holloway, Robert Coote, Leonard Weir and others, with Orchestra and Chorus, Cyril Ornadel cond. **Columbia OS 2015 $5.98**

Musical Interest: **Hard to lose**
Performance: **Still superb**
Recording: **Remarkable presence**
Stereo Directionality: **Occasionally effective**
Stereo Depth: **Extremely good**

Until this stereo version of *My Fair Lady* we have never had the opportunity of comparing performances of the same principals

of a musical three years after making their original cast recording. With the stars of the New York production supported by members of the London company, this year's *My Fair Lady* has now filled the stereo gap in most elegant style.

One of the most impressive things about it is the feeling of depth. Directionality is probably handled best in the opening number, *Why Can't the English?*, with Mr. Harrison roaming about the center as Miss Andrews' first "A-o-o-o-w!" is heard almost startlingly from the right speaker. I was rather surprised at the lack of movement in *The Rain In Spain* but this is amply compensated for by the performances which build up the excitement of the scene even better than on the original cast release. Stanley Holloway's two solos, which should convey the impression of his prancing around the stage, are likewise limited in movement.

If Mr. Harrison and Miss Andrews seem to take their songs at a slightly more deliberate pace than in the older album, it is only due to added vocal "business" they have accumulated through the years. Miss Andrews' *Just You Wait* sounds somewhat more menacing than before while at the same time, by simply adding a sniff in the middle of the number, she manages to create a more fully realized characterization. Unfortunately, Mr. Harrison has allowed his final song, *I've Grown Accustomed to Her Face*, to get a bit too mushy, even to the extent of putting a slight tremor in his voice on the next to last line.

Assuming you already own the monophonic version, I still think you'll find much pleasure in having this set as well. I'd even suggest getting the one they'll make three years from now. **S. G.**

• **THE NAKED MAJA** (Angelo Lavagnino). Soundtrack recording with Orchestra, Angelo Lavagnino cond. **United Artists UAS 5031 $4.98**

Musical Interest: **Yes, indeed**
Performance: **Frequently exciting**
Recording: **Brilliant**
Stereo Directionality: **Well done**
Stereo Depth: **Splendid**

Whether by accident or design, United Artists has turned out three of the best soundtrack releases of recent years—Jerome Moross' *The Big Country*, Johnny Mandel's *I Want to Live*, and now Angelo Lavagnino's *The Naked Maja*. Opening with an impressive fanfare on trumpets, the current work vividly paints an aural picture of eighteenth century Spain that manages to capture all the color and excitement of the period—and, possibly, even adds some of its own. The composer is new to me, but by creating a background score that can stand impressively on its own without any dramatic association, he has done something many better-known screen writers have been able to accomplish all too seldom. **S. G.**

• **A PARTY WITH BETTY COMDEN AND ADOLPH GREEN.** I Said Good Morning; The French Lesson; Movie Ads; Inspiration & 12 others. **Capitol SWAO 1197 $5.98**

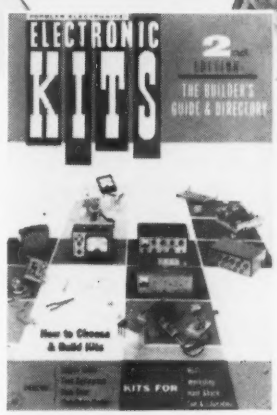
Musical Interest: **Lots of fun**
Performance: **A ball**
Recording: **Satisfactory**
Stereo Directionality: **Has movement**

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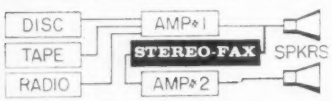
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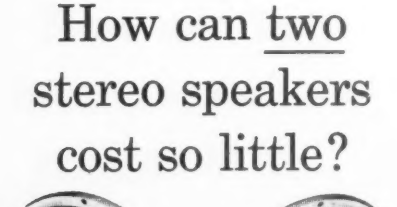
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Stereo Depth: **All right**

There may be more skilled lyricists today but very few can match the ability of Betty Comden and Adolph Green as interpreters of their own material. Capitol has wisely recorded them before a live audience thus achieving a spontaneous atmosphere aided immeasurably by the stereo illusion of an actual performance in your home.

Most of the songs are from their Broadway hits, plus others from movies, night clubs, and, in the case of *Inspiration*, from a show, *Bonanza Bound*, which closed on the road. Occasionally they build their humor upon an overly exaggerated premise, as in *I Get Carried Away* and *Catch Our Act at the Met*, and as performers they sometimes attempt songs (*If, A Quiet Girl*) for which they lack sufficient vocal ability. But these drawbacks matter little. Comden and Green are obviously having the time of their lives at their "party," and we are lucky to be allowed to share the fun. **S. G.**

● **77 SUNSET STRIP.** Warren Barker and his Orchestra. **Warner Bros. WS 1289 $4.98**

Musical Interest: **Something for everybody**
Performance: **It won't bore you**
Recording: **Perfect**
Stereo Directionality: **Imaginative**
Stereo Depth: **Fine**

Following in the gum-shoed footsteps of RCA's music from *Peter Gunn*, Warners has found another mediocre television show from which to cull the background score. This collection contains both original and standard numbers, and makes sure to include every type of popular rhythm from rock and roll to cha-cha (both incidentally, used for the title theme). One particularly ingenious use of stereo is featured on Cole Porter's *I Get a Kick Out of You*, in which a piano on the right carries the theme while the one on the left does the improvising. **S. G.**

Porgy and Bess Specials

● **PORGY AND BESS** (George Gershwin-DuBose Heyward-Ira Gershwin).

Musical Interest: **Gershwin's masterpiece**

In the early 1920's, a crippled Negro beggar named Samuel Smalls was a familiar figure to the citizens of Charleston, S. C. DuBose Heyward wrote a novel about Goat Sammy, as he was called, and later Heyward and his wife, Dorothy, adapted it into a play. Both novel and play were called *Porgy*, but when George Gershwin collaborated with Heyward in turning the story into an opera, the name was changed to *Porgy and Bess* to avoid confusion with the original. The opera has had two major productions since its première, and now the saga has been filmed by Samuel Goldwyn with a huge and impressive cast. Three of the members, Diahann Carroll (who plays Clara in the movie but does not sing in it), Sammy Davis, Jr. (Sportin' Life) and Pearl Bailey (Serena) have cut *Porgy and Bess* albums for rival companies, and the multitude of jazz versions are just beginning to appear. Goat Sammy really started something. **S. G.**

● **PORGY AND BESS.** PEARL BAILEY with The Voices of the Ambassadors and Orchestra, Buddy Baker cond. **Mono—Roulette R 25063 $3.98**

Performance: **Pearl is Pearl**
Recording: **Slightly harsh**

Rather than do a whole disc ful of *Porgy and Bess*, Pearl Bailey limits herself to five songs from the opera, plus seven topnotch Gershwin pieces from other sources. She is an accomplished, if highly personalized, crooner who can make almost everything she sings seem as if it were written for her. In fact, even when she gets her words mixed up, as in *Bess, You Is My Woman Now*, it sounds as if she is ad-libbing. **S. G.**

● **PORGY AND BESS.** DIAHANN CARROLL (vocals), Andre Previn (piano), Joe Mondragon or Red Mitchell (bass), Larry Bunker or Fred Capp (drums). There's Somebody Knockin'; Summertime; Oh, I Can't Sit Down & 7 others. **United Artists UAS 5021 $4.98**

Performance: **Diahann's best**
Recording: **Well balanced**
Stereo Directionality: **Competent**
Stereo Depth: **Good**

Diahann Carroll appears in the film version of *Porgy and Bess*, but apparently her voice will not be on the sound track. I expect that's unfortunate, because in this program of everybody's songs from the score (Porgy's and Sportin' Life's as well as the traditional female ones), she is almost always warm, natural and convincing. In fact, this album contains her most mature singing on record so far. (*My Man's Gone Now* is a high point.) She proves that in addition to charm, she also has the emotional capacity to dig deeply into musical material without overplaying.

The only clinker is *I Got Plenty O' Nuttin'* in which Andre Previn's affectation of a honky tonk piano style is thoroughly irritating. For the rest, Previn is a sensitive, intelligent accompaniment. **N. H.**

● **PORGY AND BESS.** SAMMY DAVIS, JR. and CARMEN McRAE, with Orchestras, Jack Pleis, Morty Stevens and Buddy Bregman cond. **Decca DL 78854 $5.98; Mono—Decca DL 8854 $3.98**

Performance: **One of Davis' best**
Recording: **Stereo excellent; mono OK**
Stereo Directionality: **Well surrounded**
Stereo Depth: **Couldn't be better**

Judging by this record, Sammy Davis' approach to Sportin' Life's songs is driving and hard-hitting rather than the more unctuous style of his predecessors in the part, Avon Long and Cab Calloway. Still, it is one of Mr. Davis' best efforts, and he is even satisfactory on some of Porgy's arias. Unfortunately, Carmen McRae's thin, reedy voice and her clipped consonants are completely out of place; indeed her rendition of *My Man's Gone Now* carries all the emotion of a woman whose husband has just gone to the corner for a newspaper. Stereo's three dimensional effects make the monophonic version sound flat by comparison, but there is surely no reason why Mr. Davis and Miss McRae must sing their duet, *I Loves You, Porgy*, from opposite speakers. **S. G.**

Mono Entertainment

Jazz, Pops, Stage and Screen

Reviewed by
RALPH J. GLEASON
STANLEY GREEN
NAT HENTOFF

BEST OF THE MONTH

- United Artists scores a clean beat with **Blues in the Mississippi Night,** a singular production from folklorist Alan Lomax dating from 17 years ago. Time not withstanding, HFR's reviewer calls this—"The most important documentary record on the social context of the blues ever made." (see p. 77)

- Columbia's latest Doris Day pop LP **Cuttin' Capers** is a delight.—"Doris Day does indeed do everything well—ballads, swingers, even novelties. . . . Her approach remains fresh and individual . . . based on musical understanding." (see p. 77)

- RCA Victor has come through with a real charmer in Mary Martin's **Cinderella** and **Three to Make Music.**—"One of her very best performances on records." (see p. 78)

JAZZ

• **SATCHMO IN STYLE**—LOUIS ARMSTRONG (vocals) with Gordon Jenkins, his Chorus and Orchestra. Blueberry Hill; The Whiffenpoof Song; When It's Sleepy Time Down South & 9 others. **Decca DL 8840 $3.98**

Musical Interest: **Only for Louis**
Performance: **Louis against odds**
Recording: **Good**

It's unfortunate that Decca should choose this inferior Armstrong to reissue while there are scores of superior out-of-print Decca discs with Louis. On this dozen, the arrangements of Gordon Jenkins for chorus and orchestra are appallingly banal, and yet Louis does manage to cut through the molasses and by himself makes this album worth hearing. He sings on all the tunes, and his singing is so warm and swinging that he almost makes one forget the inexcusable backgrounds. On *Trees* and *Spooks!*, however, even Louis can't vanquish the material.

Included is the polemical change of *The Whiffenpoof* to the *Boppenpoof Song* with its attack on modern jazz. Louis might better have directed his ire at his associates on these recordings. There's some Armstrong trumpet, but not enough to erase those strings and voices. **N. H.**

PORGY AND BESS—PEARL BAILEY (see p. 74)

• **IN PERSON!** featuring Tony Bennett with Count Basie and his Orchestra. Just In Time; Taking A Chance On Love; Pennies From Heaven; Lullaby of Broadway & 8 others. **Columbia CL 1294 $3.98**

Musical Interest: **A jazz attempt**
Performance: **Disappointing**
Recording: **On location**

Tony Bennett really can't sing well enough to earn the support of a band like this. Basie, who made Nat Cole sound better than he had in years, just brings out all the faults in Bennett; poor intonation, poor phrasing and great determination to be dramatic. The band itself sounds like it was kidding part of the time. **R. J. G.**

• **THE SOUND OF BERNHART**—Milt Bernhart (trombone) with several units. Don't Blame Me; Legend; Poor Pierrot & 8 others. **Decca DL 9124 $4.98**

Musical Interest: **Mixed**
Performance: **Expert**
Recording: **Very good**

First of all, although this is part of Decca's "Mood Jazz" series, large sections of it have very little to do with jazz. Bernhart himself, while an experienced and fluent trombonist, seldom indicates superiority as a jazz improviser in the couple of places in which he's allowed to go for himself.

For the rest of the album, there are occasionally witty arrangements by Calvin Jackson for a brass group and rhythm and several by Fred Katz for four celli, trombone and bass. The Katz "classical-in-jazz" scores are superior music at best and at worst are self-consciously derivative of contemporary classical music. In either case, they have almost nothing to do with jazz. Jackson's writing too is much less jazz than clever showcasing of Bernhart's horn. There's superb bass work throughout by Red Mitchell. The album is mainly for mood music buyers looking for something different and more challenging than usual. **N. H.**

All records reviewed in this column may be played on either single speaker monophonic or two speaker stereophonic equipment. They are 33⅓ rpm records that should be played with the RIAA setting.

TERESA BREWER (see p. 71)

PORGY AND BESS—RALPH BURNS (see p. 69)

• **PORGY AND BESS** featuring MILES DAVIS and Orchestra under the direction of Gil Evans. Bess, You Is My Woman Now; Summertime; I Love You, Porgy; There's A Boat That's Leaving Soon For New York & 9 others. **Columbia CL 1247 $3.98**

Musical Interest: **Considerable**
Performance: **Excellent**
Recording: **Excellent**

If there had not been a previous Gil Evans/Miles Davis collaboration, this LP would have had much more impact than it has now. However, the particularly subdued, slick and almost ingrown Evans/Davis style becomes a bit cloying here. The tunes are excellent, of course, and Miles is particularly moving on *Summertime* and *There's a Boat That's Leaving*. Taken out of the LP, these tunes have great jazz merit; but the over-all performance smacks a bit less of art than artifice. **R. J. G.**

PORGY AND BESS—SAMMY DAVIS, JR. (see p. 74)

• **A BACKWARD GLANCE**—TOMMY AND JIMMY DORSEY. Music of the Roaring Twenties as played by The California Ramblers with probable personnel including Red Nichols, Bill Moore (trumpets), Tommy Dorsey (trombone), Jimmy Dorsey, Arnold Brillhardt, Freddie Cusick, Bobby Davis (clarinets and saxophones), Adrian Rollini (bass saxophone), Irving Brodsky (piano), Tommy Fellini (banjo), Stan King (drums), Ed Kir-

keby (leader). Riverside RLP 12-834 $4.98

Musical Interest: **Limited**
Performance: **At least authentic**
Recording: **Very good transfer**

These 1924-46 recordings by the California Ramblers, including the Dorsey brothers, are of most interest for nostalgic and historical reasons. Although it contains little that warrants close attention for the jazz listener, the music is considerably better than the average dance band performances of the time. Some of the solos are competent, but there is little if any of the authority, imagination and brilliance of the recordings made by Louis Armstrong and Jelly Roll Morton during this same period. There's a delightful John Held, Jr. cover illustration. **N. H.**

• **A TUBA JAZZ** featuring RAY DRAPER. Doxy; I Talk To The Trees; Angel Eyes & 3 others. **Jubilee JLP 1090 $3.98**

Musical Interest: **Excellent modern jazz**
Performance: **Topnotch**
Recording: **Very good**

Here is an LP that might go unnoticed, since the leader, Ray Draper, a tuba player, is relatively unknown and the whole idea of a tuba being featured on an LP may seem sort of silly. But the LP has on it John Coltrane, one of the most important young jazz tenor saxophonists around and he plays exciting, swinging, unusually interesting tenor throughout. He is particularly intriguing on the ballad, *Angel Eyes* and on the two tunes, *Doxy* and *Oleo*, written by Sonny Rollins, his fellow saxophonist. The LP is well worth owning. **R. J. G.**

• **THE BIRTH OF BIG BAND JAZZ—DUKE ELLINGTON and FLETCHER HENDERSON and their Orchestras.** Rainy Nights; Animal Crackers; Off To Buffalo; Rough House & 8 others. **Riverside RLP 12-129 $4.98**

Musical Interest: **Historically vital**
Performance: **Henderson sides better**
Recording: **Quite good transfer**

The independent Riverside label continues to excel Victor, Columbia and Decca in the quality and quantity of its historically invaluable re-issue albums. The first half of this one consists of six 1926 Duke Ellington recordings. Despite what the notes say, Ellington did not in 1926 "truly" sound like what later came to be known as the distinctive Ellington style. Closest to what did become identifiable as the Ellington sound is trumpeter Bubber Miley, but Bubber, it seems, was playing his growl style before he joined Ellington. Actually, the 1926 Ellington band wasn't even in the same jazz league as the Jelly Morton Red Hot Peppers or Louis Armstrong's Hot Five.

Although Ellington went on to eclipse Henderson, the more musically interesting side here is Henderson's. The recordings are from 1923-28. The four 1927-28 Hendersons indicate that by then, the formerly stiff Henderson band was gradually learning how to swing and how to use the blues. There were a number of first-rate soloists then, as always, with Henderson. The one 1923 track is quite rigid and the 1926 number isn't much better. Strangely, the soloists aren't identified. Five of the Ellington numbers have not been released on Riverside before. The Hendersons were part of a previous Riverside 10" LP. **N. H.**

• **HAPPY SESSION**—BENNY GOODMAN (clarinet) and his Orchestra featuring Andre Previn (piano) and Russ Freeman (piano). Indian Summer; Having A Ball; Diga Diga Doo & 7 others. **Columbia CL 1324 $3.98**

Musical Interest: **Spotty**
Performance: **Rarely memorable**
Recording: **Very good**

Although this is better in some respects than other recent Goodman albums (especially the limp *Benny in Brussels* on the same label), it is far from wholly satisfactory. The four big band arrangements by Yugoslavian Bobby Gutesha and the one by Andre Previn are dated and eclectic. Goodman's solos are usually fluent enough, but except for a few bars here and there, they lack bite and passion. Most of all, they're missing in fresh invention. The young modern hornmen in the band get much, much too little solo space. Best soloist in the album is guitarist Barney Kessel in two of the small combo numbers. Frankly, the evidence continues to mount that Mr. Goodman doesn't have much to say in jazz anymore. **N. H.**

• **THE CHICO HAMILTON QUINTET WITH STRINGS ATTACHED.** Something To Live For; Speak Low; Strange; Close Your Eyes & 6 others. **Warner Bros. B 1245 $4.98**

Musical Interest: **Cute modern jazz**
Performance: **Slick**
Recording: **Excellent**

This is a nice, neat package of tricky little riff tunes and ballads done by the Chico Hamilton Quintet (which specializes in this sort of neo-jazz performance) with the addition of a string group. Good for background music at parties and for reading mysteries too. **R. J. G.**

• **AL HIRT SWINGIN' DIXIE** at Dan's Pier 600 in New Orleans. Vol. 2. Wabash Blues; Feet Draggin' Blues; Chicago; Sweet Lorraine & 8 others. **Audio Fidelity AFLP 1878 $6.98**

Musical Interest: **Commercial Dixie**
Performance: **Loud enough**
Recording: **Brittle**

While there is almost no market for the surviving New Orleans originals, this sort of pseudo-dixieland apparently is attractive to buyers. Visiting firemen, too, one imagines. Hirt plays a loud, swing style trumpet; the band is facile and without roots. The tunes include ballads as well as dixieland standards and Sid Frey has only claimed authorship of one—*The Battle Hymn Of The Republic!* **R. J. G.**

• **GEORGE LEWIS OF NEW ORLEANS** with the Original Zenith Brass Band and the Eclipse Alley Five. Fidgety Feet; If I Ever Cease To Love; Far Away Blues; Bill Bailey & 8 others. **Riverside RLP 12-283 $4.98**

Musical Interest: **Historical**
Performance: **Primitive**
Recording: **Likewise**

A street band from New Orleans and a re-issue of one of the original Lewis recordings bring us the veteran New Orleans clarinetist in two settings. The street band is too shrill and out of pitch to be easy to listen to, but the other side of the LP has some of the most moving Lewis solos I have heard. He is an eloquent primitive musician, with an important role in jazz history, though the notes err in inferring his band was a unit prior to his emergence with Bunk Johnson's band. This side has two vocalists on it: Sister Berenice Phillips, who is sometimes striking in her emotional quality, and a bland-sounding youngster, Harold Lewis. As historical examples of the surviving practitioners of New Orleans primitive jazz, this is an interesting LP. **R. J. G.**

JOE LOCO QUINTET (see p. 71)

CARMEN McCRAE (see p. 70)

• **OUT OF THE BLUE**—BLUE MITCHELL (trumpet), Benny Golson (tenor saxophone), Wynton Kelly (piano), Paul Chambers or Sam Jones (bass), Art Blakey (drums). Blues On My Mind; It Could Happen To You; Boomerang; Sweet-Cakes; 'Missing You; When The Saints Go Marching In. **Riverside RLP 12-293 $4.98**

Musical Interest: **Worthwhile**
Performance: **Good, informal jazz**
Recording: **Realistic**

Although Blue Mitchell is the leader, the better horn soloist is tenor saxophonist Benny Golson. Golson, still working hard toward establishing his own definite style, plays here with gusty passion. Occasionally, he could have profitably edited out some notes, but basically, his is a more assured contribution than Mitchell's. Mitchell is at his best in a slow, open-tone series of choruses in *Missing You* in which he brings forth a really brassy trumpet tone and a strong lyrical feeling. On the others, he tends to be rather lumpy rhythmically. He could flow more and his ideas are not yet especially individual. Good rhythm support. **N. H.**

• **WHAT IS THERE TO SAY?** featuring the GERRY MULLIGAN QUARTET. Just In Time; My Funny Valentine; Utter Chaos & 5 others. **Columbia CL 1307 $3.98**

Musical Interest: **Fine jazz**
Performance: **Flawless**
Recording: **Excellent**

More and more Mulligan becomes an Old Reliable in jazz, not the brash innovator but someone from whom one can always expect (and get) musical satisfaction. His records are all tasteful, well done and with good jazz spirit. Here he has the beautiful trumpet of Art Farmer to supplement his baritone sax and their version of *My Funny Valentine* is particularly intriguing. Mulligan's notes, by the way, are an eloquent plea for fun in jazz and so is the music on the LP. **R. J. G.**

• **BACK O' TOWN** featuring KING OLIVER with Jelly Roll Morton and Clarence Williams. King Porter Stomp; Squeeze Me; Death Sting Me Blues; New Down Home Rag & 8 others. **Riverside RLP 12-130 $4.98** $4.98

Musical Interest: **Historic**
Performance: **Surprisingly fresh**
Recording: **Primitive**

That Joseph "King" Oliver was an important jazzman needs no more evidence than Louis Armstrong's repeated declara-

tion- of his personal debt to Oliver. Here, on these sides with the Clarence Williams band of 1928-29, Oliver comes through surprisingly clear, strong and inventive as a blues performer, particularly in his accompaniments to Sara Martin and in his fill-ins and exchanges with her. On the tracks with Morton, the recording is so bad, it's almost hopeless. But for the Williams group alone, this album is a singularly valuable document in the literature of jazz. **R. J. G.**

• **FINGER POPPIN' WITH THE HORACE SILVER QUINTET**—Horace Silver (piano); Blue Mitchell (trumpet); Junior Cook (tenor saxophone); Eugene Taylor (bass); Louis Hayes (drums). Finger Poppin'; Juicy Lucy; Swingin' The Samba; Sweet Stuff; Cookin' At The Continental; Come On Home; You Happened My Way; Mellow D. **Blue Note 4008 $4.98**

Musical Interest: **Fierce modern jazz**
Performance: **Hot and funky**
Recording: **Strong presence**

It's to Horace Silver's credit, although his current tenor saxophonist and trumpeter are not yet fully developed soloists, that this album as a whole is worth having because of the concentrated, blues-full passion his quintet generates as a unit. By his originals (all eight are his) and arrangements and by his centripetal piano, Silver has made the whole group an extension of his own urgent jazz voice.

The rhythm section works aggressively well together. Mitchell and Cook, the horn players, are still trying to break out of their influences and find their own styles, but both are often effective and are certainly warm enough. Silver retains the ability to compose relatively simple tunes that are yet unmistakably his and are completely conducive to swinging. The two ballads are attractive, but both are played in a way that makes them sound more static than they need be. **N. H.**

• **JAZZ FROM "PETER GUNN," with the Joe Wilder Quartet.** Not From Dixie; A Quiet Gass; A Profound Gass; Fallout & 6 others. **Columbia CL 1319 $3.98**

Musical Interest: **Transitory**
Performance: **Adequate**
Recording: **Good**

The tunes from the TV show, *Peter Gunn*, done by trumpeter Joe Wilder and a rhythm section that includes Hank Jones on piano. The music is modernistic, the performances are good (if a bit slick) and the sound is fine. However, I doubt that these will find long range acceptance, since there is more contrivance than sincerity here. **R. J. G.**

• **VAUGHAN AND VIOLINS featuring Sarah Vaughan.** Gone With The Wind; Please Be Kind; Misty; I'm Lost & 7 others. **Mercury MG 20370 $3.98**

Musical Interest: **Excellent pop-jazz**
Performance: **Scintillating**
Recording: **Excellent**

Accompanied by a French studio orchestra with arrangements by Quincy Jones, an excellent jazz writer, Miss Vaughan sings some really delightful ballads in her own musicianly style. Even on the dullest pop tunes, of which there are none present here, she has the spark of the true jazz singer. I was particularly taken with her version of Erroll Garner's beautiful ballad, *Misty* and *Please Be Kind*. This one is well worth having. **R. J. G.**

• **BLUES IN THE MISSISSIPPI NIGHT—THE REAL STORY OF THE BLUES** sung and told by three Mississippi Delta Blues Men, recorded and edited by Alan Lomax. **United Artists UAL 4027 $4.98**

Musical Interest: **A major event**
Performance: **Passionately true**
Recording: **Not bad for the time**

This is the most important documentary record on the social context of the blues ever made. Three well-known Southern-born blues singers and players who prefer to remain anonymous talk about and occasionally play the blues. Appropriate excerpts from recordings by others are also introduced from time to time. The notes, by the way, say this was recorded at a country dance. I think not. The fact is that Alan Lomax made the recording 17 years ago.

The conversation is unforgettably candid in its description of life in the South for Negroes between 1890 and 1930 (and beyond). The three musicians tell stories, explain how they feel the blues began and what it really is, and all in all, provide a burning introduction to the subject. The album was first released in England, and the packaging in this country also includes the complete spoken text in a separate folder. This is an indispensable record for anyone who wants to know what blues, and much more, are about. **N. H.**

POPS

• **CUTTIN' CAPERS**—DORIS DAY (vocals) with orchestra directed by Frank DeVol. Makin' Whoopee; Fit As A Fiddle; Let's Fly Away & 9 others. **Columbia CL 1232 $3.98**

Musical Interest: **Delightfully high**
Performance: **Sunny**
Recording: **Satisfying**

For once, the liner notes don't exaggerate. In the pop field, Doris Day does indeed do everything well—ballads, swingers, even novelties. First of all, her musicianship is sound and her taste is excellent. She has a much more relaxed, infectious beat than 98% of pop singers. Moreover, she has a wholly winning natural warmth and humor. Above all she makes the lyrics come alive.

In essence, Miss Day *sings*; she doesn't try to just imitate horns and she doesn't distort the words and the melody line to manufacture an artificial "style." Her approach remains fresh and individual because it's an organic part of her own personality and is based on *musical* understanding. The DeVol arrangements are helpfully functional. A fine album, and a mostly light-hearted one. **N. H.**

• **TAMMY GRIMES with Stan Keen & Carl Norman (pianos).** Fit As A Fiddle; Shoein' The Mare; What Shall I Do? & 12 others. **Off Broadway OB 401 $5.98**

Musical Interest: **Rare**
Performance: **A free spirit**
Recording: **Perfect**

Tammy Grimes, an uninhibited pixie with a pliable frog voice, has been a stellar attraction at Julius Monk's Downstairs at the Upstairs night club in New York, and she is heard here on fifteen of the very superior



look carefully!

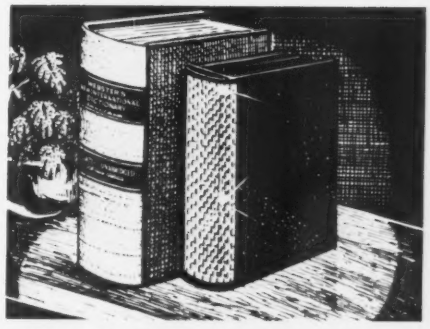
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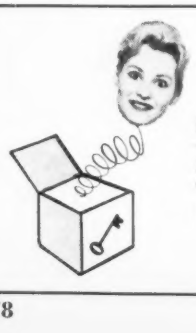
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numbers she does there. Her trick voice is used with equal ease whether tearing off on *Let's Take a Walk Around the Block* (in which she accompanies herself with a drum roll on the line, "Then to Mandalay") or intoning the ironic *I Loved Him*. Among the other gems are such unjustifiably neglected items as *We'll Be the Same* by Rodgers and Hart, a Cole Porter "laundry list" song *Alpha to Omega*, and a very funny vaudeville turn called *Billboard*. **S. G.**

• **MOULIN ROUGE** — **Raymond Lefevre and His Orchestra.** Valentine; La Belle Helene; Paris Canaille & 8 others. **Kapp KL 1121 $3.98**

Musical Interest: **Parisian bouillabaisse**
Performance: **Sauce piquant**
Recording: **Délicieuse**

With great flair and flavor, Raymond Lefevre creates something very fresh and even exciting in this collection of Parisian melodies. Brass is used to good effect as a contrast to the strings, and sparkling touches are provided through the imaginative use of solos by oboe, accordion, harp and xylophone. **S. G.**

• **PARADE OF THE POPS**—RAY MARTIN leads The Swingin' Marchin' Band. Manhattan Spiritual; Teasin'! My Happiness & 9 others. **RCA Victor LPM 1960 $3.98**

Musical Interest: **Disappointing**
Performance: **Slick**
Recording: **Good**

British leader-arranger Ray Martin, now based in this country, has scored various pop tunes for a marching band. As the notes point out, there has been a marked rise in the number of high school and college bands that include pop themes as well as the more traditional marches in their repertory. I would hope, however, that other writers in this field are more inventive and less insistently "commercial" than Mr. Martin.

The marching band instrumentation can be challenging for an arranger, but Mr. Martin has mostly transferred pop orchestration clichés into this new context. Better Sousa straight than mechanical corn. **N. H.**

• **GLOW with THE MILLS BROTHERS.** The Glow Worm; Dream Of You; Be My Life's Companion; Change For A Penny & 8 others. **Decca DL 8827 $3.98**

Musical Interest: **Charming pop singing**
Performance: **Very professional**
Recording: **Good**

Apparently re-issued from the Decca files, but still sounding good to these ears, the tunes herein include *The Glow Worm* and *Dream of You*, two of the most pleasant Mills Brothers vocals. This group always swings, has good, if simple, harmony and a voice blend that might be an ear-opener to the younger generation. **R. J. G.**

• **PATTI PAGE—I'LL REMEMBER APRIL** —with **Jack Rael and his Orchestra.** A Blossom Fell; Breeze; April Showers & 9 others. **Mercury MG 20406 $3.98**

Musical Interest: **Moderate**
Performance: **A real pop pro**
Recording: **Clear and alive**

Patti Page is an accomplished, straightforward singer of pop material. If she lacks the exuberance and spontaneous warmth of a Doris Day, she at least avoids gimmicks when she does albums of standards (her pop single recordings are often something else). Her interpretations are neither particularly imaginative nor emotionally incandescent, but she always does turn in a professional performance. **N. H.**

• **PATACHOU — LA BELLE ÉPOQUE (Songs of Aristide Bruant) with Joss Baselli and his Orchestra, and Orchestra and Chorus, A. Goraguer cond.** L'Soir à Montmartre; L'Oseille; La Binette; Rue Saint-Vincent & 14 others. **Columbia WL 140 $4.98**

Musical Interest: **Atmospheric**
Performance: **Expressive**
Recording: **Realistic**

Aristide Bruant was a celebrated poet, composer, entertainer and politician of the turn of the century Paris. Lacking any marked gifts of melody, his songs nevertheless captured the essence of the left bank proletariat in their sad tales of street walkers, pimps, poverty, war and prisons. These pieces may well have to be an acquired taste to many, but as they have been splendidly interpreted by Patachou and the chorus of A. Goraguer, it is certainly worth the effort. **S. G.**

SAN FRANCISCO MARCHING, WALKING, TROTTING BAND (see p. 71)

• **PAT SUZUKI'S BROADWAY '59 with George Siravo and his Orchestra.** Just For Once; Tonight; Just In Time & 9 others. **RCA Victor LPM 1965 $3.98**

Musical Interest: **High average**
Performance: **Topnotch belter**
Recording: **Echo-chambery sound**

From seven current—or recent—Broadway musicals, Pat Suzuki has chosen a dozen attractive numbers and puts them across in her customary forceful, direct manner. She is at her best with the less subtle pieces such as the two songs, *I Enjoy Being a Girl* and *Sunday* that she also does in *Flower Drum Song*; but the satiric *Two Faces in the Dark* or the deeply-felt *Love, Look Away* are quite beyond her talents. One of the songs in this collection, the torch ballad *Not Like Me*, was cut from *First Impressions* before it reached New York. **S. G.**

• **WOOD BY THE FIRE featuring GLORIA WOOD.** A Stranger In Town; In A Sentimental Mood; I Got It Bad; Good-bye & 8 others. **Columbia CL 1286 $4.98**

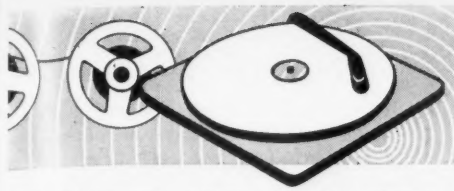
Musical Interest: **Dull**
Performance: **Gimmicky**
Recording: **Very echo-ey**

This is the trick-voiced young lady who made *Hey Bellboy!* a few years back. Here, she sounds more like Chris Conner, when she eventually manages to conquer the echo. But most of the tunes, one place or another, contain some silly voice trickery and note bending that is quite unnatural and ineffective. **R. J. G.**

SI ZENTNER (see p. 72)

THEATER & TV

• **CINDERELLA** (Richard Rodgers-Oscar Hammerstein II); **THREE TO MAKE MUSIC** (Mary Rodgers-Linda Melnick). Mary Martin, Dirk Sanders with the Little Orchestra



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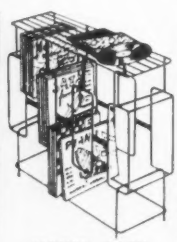
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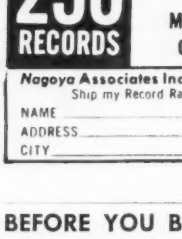


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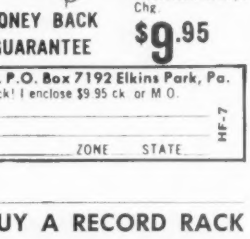
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Society, Thomas Scherman cond. RCA Victor LPM 2012 $3.98

Musical Interest: **A charmer**
Performance: **So is this**
Recording: **Splendid**

Possibly because she has been doing this music on her recent cross-country tour, Mary Martin here gives one of her very best performances on records. *Cinderella* is a one-woman show using the lovely songs of the 1957 Rodgers and Hammerstein television production, and, to keep things in the family, Rodgers' two daughters are responsible for the delightful *Three to Make Music*, in which Miss Martin sings about music to a clown. S. G.

• **FIRST IMPRESSIONS** (Robert Goldman-Glenn Paxton-George Weiss). Original cast recording with Polly Bergen, Farley Granger, Hermione Gingold, Christopher Hewett, Phyllis Newman, Ellen Hanley, Donald Madden and others, with Orchestra and Chorus, Frederick Dvonch cond. Columbia OL 5400 $4.98

Musical Interest: **Somewhat hidden**
Performance: **Leads are inadequate**
Recording: **Well done**

Upon first hearing the original cast recording of *First Impressions*, my initial impression was that the three gentlemen credited with the score, Robert Goldman, Glenn Paxton, and George Weiss, were somehow all lyricists. Upon rehearing it, I realized what the trouble was—there *are* melodies to be sure, there just aren't enough singers to sing them. As she is a comedienne we may excuse Hermione Gingold, who has her own amusing style of leering her way through a lyric, but the romantic leads, Polly Bergen and Farley Granger, almost seem to be vying with each other to determine which one has the more limited baritone.

The musical was adapted from Jane Austen's *Pride and Prejudice*, and to their credit the trio of writers has kept the songs more or less in the spirit of the early nineteenth century period in which the play is set. The tunes, though not particularly strong, nevertheless are appropriate to the characters who sing them. In fact, apart from *Love Will Find Out the Way*, a gentle period piece sung to harpsichord accompaniment, and *I Feel Sorry for the Girl*, a somewhat jarring soft shoe number, all of the songs fit logically into the action of the story.

Though the principals may be vocally limited, there are occasional bright spots supplied by Phyllis Newman, Donald Madden and Ellen Hanley. Now if only they had had the leads! S. G.

JUNO (Blitzstein) (see p. 72)

• **REDHEAD** (Albert Hague-Dorothy Fields). Hill Bowen and his Orchestra, with Rita Williams, Bryan Johnson, Fred Lucas and Chorus, Mike Sammes dir. RCA Camden CAL 521 $1.98

Musical Interest: **Infrequent**
Performance: **Adequate**
Recording: **Too sharp**

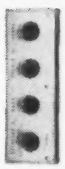
To supplement its original cast LP, RCA has released a "road company" *Redhead* to tour the supermarket circuit. Recorded in London, it contains ten of the sixteen numbers in the score, all performed in a style as close to that of the Broadway cast as possible. S. G.

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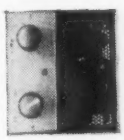


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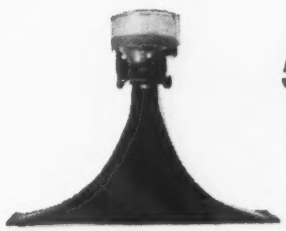
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THE FLIP SIDE



Oliver P. Ferrell, Editor

Case of the Missing Product Design

• The path to stereo has been smoothed by the variety of designs to amplifiers, preamplifiers, adapters and tuners. You can buy a complete stereo integrated amplifier (preamp and power amplifier—twice over—on the same chassis), or separate stereo preamp and separate twin power amplifier, or even two separate and different power amplifiers. As described on page 26 in this issue, there are now at least two units with stereo tuner, stereo preamp and stereo power amplifier on the same chassis. BUT, there is still one important product design missing—a stereo tuner and stereo preamp of the same chassis—*without power amplifiers.*

This is by far not an impossible request—and if someone isn't working on it at this very moment, I'll be surprised. The advantages of putting only the stereo tuner and stereo preamp on the same chassis can be stated thusly: 1) Reduction in heat generation, since 50% of the heat generated by a complete stereo rig comes from the power amplifier tubes. Excessive heat is lost life in a hi-fi setup. A separate power amplifier permits adequate ventilation where it is most needed. 2) Reduction in necessary chassis depth. Both the Fisher and the Harman-Kardon, described on page 27, are over 14" deep—precluding their mounting or resting on 12" bookshelves. Take the power amplifier out and hold the chassis depth (including knobs) to less than 12" and see if that isn't highly desirable. 3) There is a feasible limit to power output vs. chassis size vs. heat generation. A separate twin power amplifier permits 35 to 75 watts per channel for the fellow who likes his hi-fi capable of handling anything that comes along. 4) Lastly, I still feel that the hi-fi field is composed of specialty manufacturers. Some folks make tuners better than others, some make superb preamps, and some make exceptionally good power amplifiers, but don't make a stereo tuner, or stereo preamp. With common sense, preamp designs and stereo AM/FM tuners can be coupled without undue harm, but power amplifiers—as well as speakers—are something else again.

I say, let's put the power amplifier where it belongs—hidden in a well-ventilated corner beside one speaker.

RE Scott-London Stereo Arm

• My story on integrated arms (June issue, p. 42) contains one distressing error. It concerns a statement made in regard to stylus replacement, which incorrectly mentioned that the entire arm and cartridge had to be disconnected and returned to the factory. This is obviously not so, since the cartridge head is simply slipped from its place on the end of the tone arm. The cartridge, hence the stylus as well, is then returned to the H. H. Scott plant in Maynard, Massachusetts. Actually, the Scott folks have not had the occasion to replace a stylus because of wear. Nevertheless, by the time this appears in print, they will have facilities for replacing styli within one day.

The Corner Keeps Getting Closer

• On page 106 of the March issue, I mentioned that many hi-fi equipment prototypes are shown to dealers in May and June. If 1959 was any different from any of the preceding ten years, it was only in the area of quantity. There are just not going to be many new products (do I hear sighs of relief?). More time seems to have been spent on quality improvements and refinement of operating conveniences. Just for purposes of whetting your appetite, here is a short description of a few of the items you will see in the stores next fall.

Amplifiers—Only a few new stereo amplifiers are likely to be offered in the next several months. Customers are well satisfied with the present crop of integrated amplifiers. Some manufacturers will market low power (output per channel) amplifiers in addition to much bigger units. Many new manufacturers may attempt to break into the field with low price equipment. By and large, quality and performance will be sacrificed, making such bargains "doubtful" merchandise.

Cartridges—A variety of manufacturers (including CBS, E-V, etc.) will offer significantly improved stereo ceramic cartridges. Compliance values will be increased, frequency response extended and separation smoothed out. Look for a detailed report on the new ceramic cartridges in our next issue. The front-running magnetic stereo cartridge from Shure Brothers is in for serious competition from Fairchild—if production models are as good as the first lab samples would indicate. Rebounding from the bad experience with its first stereo cartridge, General Electric will sell a new moderately-priced series this coming fall.

Speakers—Jumbo bookshelf models are selling well throughout most of the country. Practically every major speaker manufacturer will have one or more models in the showrooms this coming fall. Some are infinite baffles, some are modifications of Ed Villchur's Acoustic Suspension, others are resistance-loaded or ducted-ports. Two- and three-way systems dominate the market using highly compliant woofer cones 8, 10 and 12 inches in diameter. Bass response down to 35 cycles will not be uncommon—in fact, the battle of bookshelf bass response looms on the horizon. Our next report on these systems is scheduled for the September issue. A 30-inch woofer will be marketed by Electro-Voice for custom installations at about $140. E-V and Jensen will join Stephens and University in the "satellite" stereo speaker business. Both new systems offer simulated third (or center) channel effects from regular two-channel stereo discs or tape.

Tape—Many manufacturers are convinced that four-track stereo tapes at the 7½ ips speed will sell. It offers excellent dynamic range and superior frequency response characteristics when compared to 3¾ ips. The bug-a-boo cartridge has not come to life and reel-to-reel tape will be sold by Stereophonic Music Society, Omega and Mercury



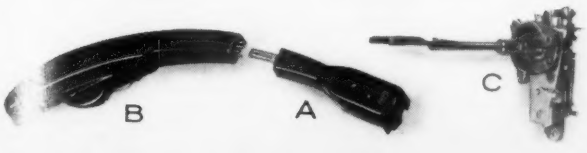
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B. Transcription-type tone arm: As records pile up on a changer, tracking pressure tends to increase. Result may be damage to records or sensitive stereo cartridge. This can't happen with the Collaro counter-balanced arm which varies less than 1 gram in pressure between the top and bottom of a stack of records. Arm accepts any standard stereo or monaural cartridge.



C. Spindle assembly: Typical of Collaro precision quality is the spindle shaft which is micro-polished to .000006 (6 millionths of an inch) for smoothness — insuring no injury to records.

There are three Collaro changers priced from $38.50 to $49.50.

The changer illustrated here is the new Continental, Model TSC-840.

For full information write to Dept. MR7 Rockbar Corporation, Mamaroneck, N. Y.



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